Golden Hands 16

The complete knitting, dressmaking and needlecraft guide

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Golden Hands

Hamlyn House

Volume 16

Contents

Volumes 16 to 18 are a continuation of the previous books and extend and develop the techniques and designs already given for dressmaking, tailoring, knitting, crochet and embroidery.

There are chapters on how to create your own design details in dressmaking and on making up your own knitting and embroidery designs.

There is a new section on costume design including basic animal costumes—cats, tigers, rabbits—and twelfth and nineteenth century costume designs.

Also introduced in these volumes is a new look at special crafts—suede and leather crafts, hat making, enamelling, collage, bead weaving and batik are just a few of them.

These volumes begin again at page 1 but to avoid confusion the index numbers that relate to volumes 16 to 18 are printed in italic.

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Crafts/hat making

For anyone who makes her own clothes, millinery is a most satisfying skill to develop. It is much quicker to make a new hat than a new dress and, as a hat requires less than a yard of material, expensive fabrics can be indulged in. Some hats are made from 'hoods' of felt or straw which are dampened with steam and then blocked into shape. For the milliner working at home, wooden blocks are an expensive investment and hoods are not always easily available.

However, with fabrics similar to those used in dressmaking and paper patterns, a number of stitched and draped styles can be achieved quite easily.

All the hats illustrated in this chapter were made from one basic pattern shape—the base plate of an electric iron. By adjusting the base plate shape, patterns for full crowned hats, such as the beret, and high crowned, such as the brimmed hat, are simply made. Try out one or two of the hats and you will realise that this basic pattern has endless variations.

Basic equipment

Your dressmaking equipment includes nearly everything you need for home millinery, but there are additional items which are necessary for ease of working and satisfactory results. Besides a sewing machine, you will need two mirrors—a full length one for checking that your hat

Crafts/hat making

is in proportion to the rest of your ensemble, and a hand mirror for checking side and back views.

To make the hats in this chapter you will also need:

- ☐ An electric iron (not a steam iron)
- ☐ Newspaper
- ☐ 1 13/16 inch steel pins
- ☐ Tape measure
- ☐ Fabric and paper scissors
- ☐ Silk-covered millinery wire No. 90 for headwires
- ☐ Wire cutters
- ☐ Millinery needles (straw needles) No. 6
- ☐ No. 40 mercerised sewing thread to match fabric
- ☐ Hand and standing mirrors

Fabrics

The material for a hat need not be expensive—the most important thing is that it should be easy to handle and have plenty of crossway give. Don't choose very slippery nylon jersey or very stiff cotton or taffeta. Ideal fabrics are soft, pliable, and lightweight.

Interfacing

Most stitched styles need an interfacing to give body and shape to the top material. The exception, in this chapter, is the suede cap, where the peak only is stiffened with lightweight buckram. The kind of interfacing needed depends on the style of hat. Permanently stiffened cotton is the most versatile of interfacings and has the added advantage of being easy to obtain. It is, therefore, used for all the hats in this chapter.

The non-woven type of interfacing is not suitable for hats as it has no grain or crossway give.

The golden rule of hatmaking is that *all* materials, including interfacing, must be cut on the cross. Shaped pieces are cut with centre or centre front on the cross.

Making the basic pattern

The sole plate of your electric iron gives you the shape of one section of the basic pattern. Stand the iron flat on a sheet of 1 inch squared paper and, using a felt pen, draw round the outline of the sole plate. Decide on the number of sections you need for the hat, 8 sections make up the full, velvet beret, 6 make up the suede cap and the brimmed hat, 6 make up the base of the draped turban. Measure round your head at the point where the hat will fit comfortably. Hats always get tighter as they are being made up so add ½ inch of ease to your head measurement. Divide this measurement by the number of sections and adjust the bottom of the shape accordingly (figures 1, 2 and 3).

You will also need to adjust the height and the width of the section shape, as shown in the diagrams for different hat styles.

Cut the section shape out roughly and then fold it down the centre to make sure adjustments are the same on both sides. Cut the section out, allowing ⅝ inch seam allowance all round.

Once you have made a basic section pattern, you can use it to make hats out of newspaper to try out various styles. Newspaper is surprisingly malleable, and ideal for the purpose.

Suede peaked cap

You will need:

One small suede skin
⅝yd lightweight taffeta for lining
Small piece of lightweight buckram
Milliner's petersham ribbon

Adjust the basic shape as shown in figure 2. Cut six sections from the skin for the crown. Cut out a headband and two brim shapes from the graph. Pin headband around head loosely. Pin the sections to this for the fitting and make any adjustments necessary to get the right style to suit you. A slight alteration to all six seams will make quite a difference to the fullness of the shape. When you are satisfied with the style, mark the pinned seams lightly on the wrong side with a pencil. Tack, and then machine stitch the six crown sections together, stitching from the points down to the headline (figure 4). If the points do not come together perfectly, they can be finished off with a few hand stitches. A neat effect can be achieved, however, by joining the six sections together in two groups, trimming the turnings at the points and then stitching the two halves together with one seam right over the top. Join the headband at the back, open and trim the seam. The headband fits over the crown sections (figure 5). If the sectioned crown is slightly fuller than the headband, there will be an attractive pouch of extra fullness round the head. Machine stitch

the headband to the hat crown, and fold it back so that all the raw edges lie inside the hat.

Make up the peak as you would make up a collar, with the two layers of suede right sides facing and the buckram on top. Then layer and clip the brim edge so that the top fabric lies smoothly when the peak is turned right side out. Top stitch the edge of the brim and join it to the hat, either handstitching as shown in figure 10, or machine stitching. The brim can be left off this cap for a more formal shape.

Finishing off

Cut a piece of 1 inch wide milliner's petersham ribbon to the head measurement plus $\frac{3}{4}$ inch for overlap. Curve the ribbon by pulling it under a hot iron and a damp cloth (figure 6). Hem the long curved edge of the ribbon to the inside of the headband and the ribbon will set neatly into place without fluting (figure 7). For the lining, cut out the six sections from taffeta and seam. Slip stitch the lining behind the head ribbon for a professional finish.

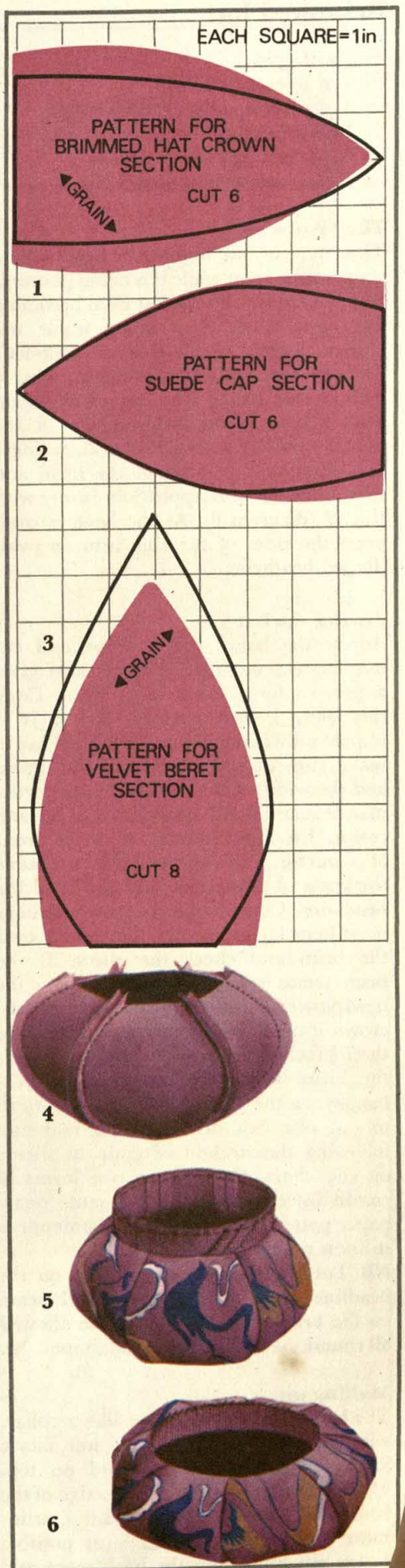
Soft velvet beret

You will need:

$\frac{7}{8}$yd velvet
$\frac{7}{8}$yd permanently stiffened cotton
Milliner's petersham ribbon
$\frac{5}{8}$yd lightweight taffeta for lining
Lightweight buckram

Adjust the basic shape as shown in diagram 3. Cut out eight pieces in the interfacing and in the velvet. Tack up the interfacing sections to adjust the fit and style. Then mount the interfacing sections on the velvet sections and make them up as one, using the same method as given for the suede cap.

A soft beret will sit on the head better if a narrow crossway strip of lightweight buckram is stitched in behind the turnings at the headline. Finish off with petersham ribbon and lining as for the suede cap.



Brimmed hat

You will need:
- ☐ 1yd linen-type fabric
- ☐ 1yd permanently stiffened cotton
- ☐ Silk-covered milliner's wire No. 90
- ☐ Milliner's petersham ribbon
- ☐ 2 reels mercerised thread No. 4

The headwire

This style of hat requires a headwire to support the brim while it is being planned, which also prevents the hat from becoming too tight when it is being made up. Cut a length of silk-covered milliner's wire to the head measurement, plus $\frac{1}{2}$ inch of ease (using wire cutters to obtain neat ends). Remove the spring in the wire by pulling it steadily between finger and thumb. Try it round the head and then bind the overlapped join firmly with thread (diagram 8). As the head is oval, press the sides of the ring into an oval-shaped headwire.

Fitting the hat

Adjust the basic section shape and cut out six sections. The squared chart gives a pattern for a fairly large brim. Copy this onto 1 inch squared paper. It is important when making a brimmed hat to make sure that the height of the crown and the width of the brim suit your particular face and build. Make up a paper and cotton hat first and try it on in front of a mirror. Cut out the brim in double thickness of newspaper and pin it to the headwire. Cut out the six crown sections in stiffened cotton. Pin the crown over the brim and check the effect. If the brim seems too large for you, trim the newspaper. Reduce the height of the crown if necessary by turning under more than $\frac{5}{8}$ inch at the headline, where it meets the brim. When the hat shape is satisfactory, use the newspaper brim as a pattern to cut out two brims in top material, following the straight of grain as shown on the chart. Cut one or two layers of cotton interfacing, using the same newspaper pattern, according to the amount of stiffness required.

NB Turnings have been allowed on the headline and for the centre back seam on the brim, but $\frac{5}{8}$ inch must be allowed all round the outer edge of the shape.

Making up

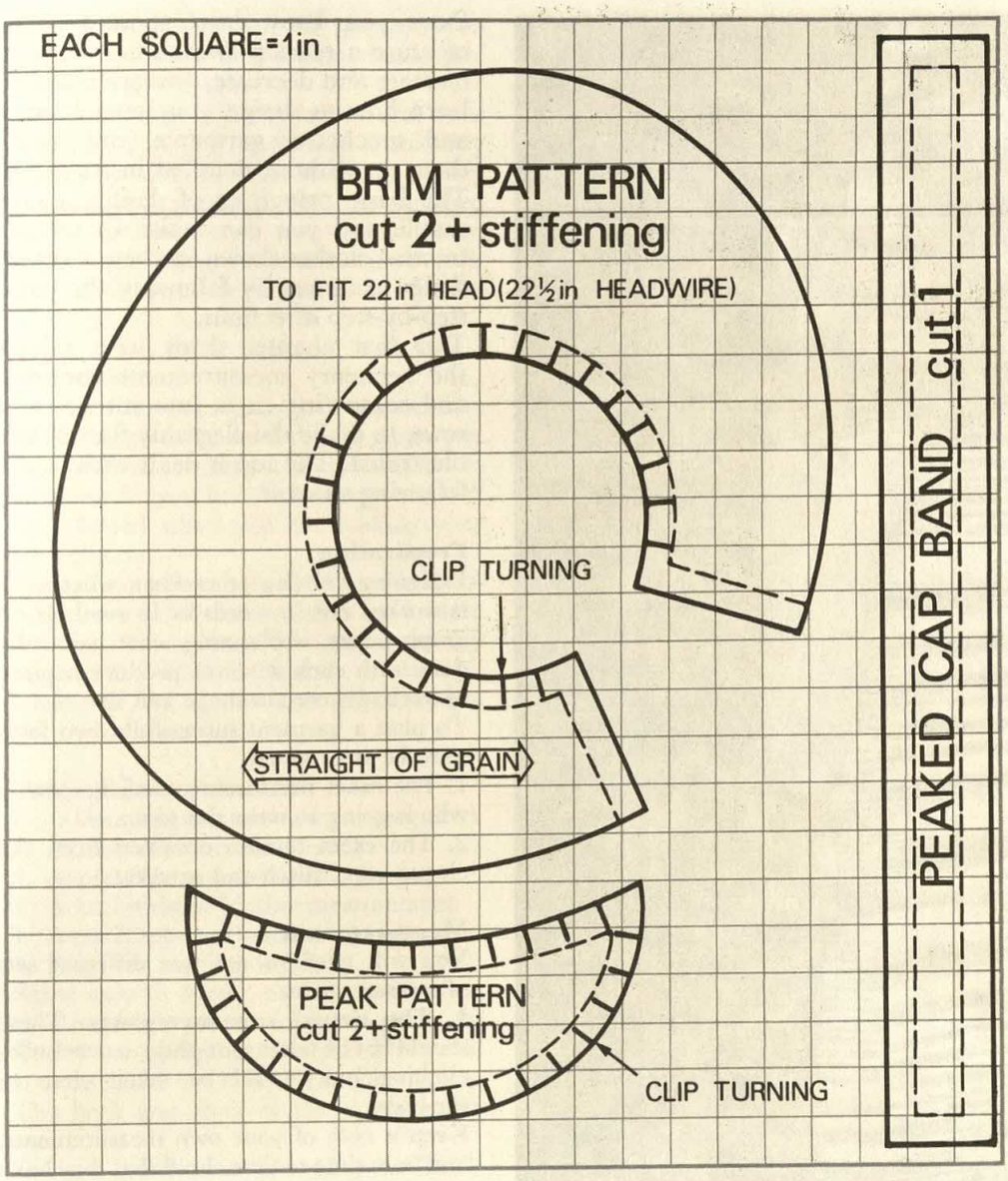
The brim is made up rather like a collar, with the right sides of the top fabric facing and the stiffening laid on top. Machine stitch round the outer edge of the brim and then layer the turnings, trimming the interfacing as close as possible to the stitching. Join the back seam and open and trim the seam. Turn the brim right sides out. Tack the brim edge and then make tacking stitches all over the brim through all layers to keep them firm during top stitching. Before starting top stitching, check the machine stitch on spare pieces of fabric because the stitching has to look good on both sides. Start stitching at the headline just before the back seam and about $\frac{13}{16}$ inch from the edge. Work top stitching as shown in figure 9. After the first four rows have been worked, the remainder of the brim is stitched in a spiral. When the machine stitching has been completed, remove the tacking stitches and stitch the headwire into place where the headline will be. Snip into the turnings every $\frac{3}{4}$ inch and try the brim on to see that it still fits, fairly loosely.

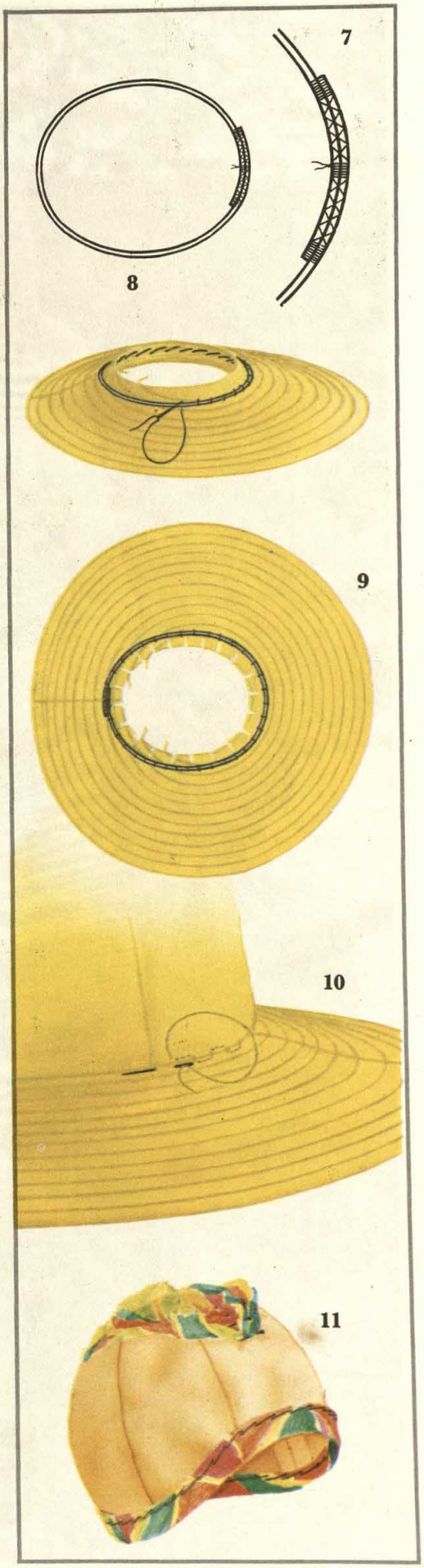
Seam the 6 crown sections, two layers together (top fabric and cotton) as for the suede cap. Pin the crown in place over the headwire, turning in the seam allowance. Join the crown to the brim by hand sewing. Use double thread in a straw needle and make invisible slip stitches (see method in figure 10). When the brim and crown have been joined, snip the stitches holding the head wire and pull it out. Finish off with petersham ribbon and lining as for the velvet beret.

This style looks elegant without trimming, but for a special occasion artificial flowers can be stitched to a length of ribbon tied round the crown with a bow at the back, or, of course, stitched on permanently.

Draped turban

The secret of a successful draped turban lies mainly in the choice of fabric. When the fabric is cut on the cross it should drape easily into folds, without being limp. Chiffons, organzas, silk and wool jerseys are the easiest to use. Velvet can be used, but it tends to be too thick to make more than one or two folds.





You will need:

- ☐ 2yds of semi-transparent fabric 40 inches wide, or
- ☐ $\frac{5}{8}$yd 36 inches wide in heavier fabric
- ☐ $\frac{1}{2}$yd stiffened cotton for base
- ☐ Silk-covered milliner's wire No.90

Remove all the creases in the fabric and cut crossway strips, between 8 and 16 inches wide, according to the weight of the fabric being used. Semi-transparent fabrics are cut into strips 16 inches wide, heavier fabrics into strips 8 inches wide.

The turban base is made up of six sections, cut from stiffened cotton. The basic section shape should be adjusted so that it is slightly fuller and deeper than for the suede cap. Make a headwire to support the shape while it is being draped and make it slightly looser than for the brimmed hat. Shape the oval into a flattering curved line that goes up over the forehead, down over the temples and slightly up at the nape of the neck (figure 11). Tack the headwire to the cotton crown, and cut away the lower edges of the crown to fit the curves of the headwire but leaving $\frac{5}{8}$ inch turnings. Cut a crossway strip of the top fabric and cover the lower edge of the crown, back stitching it in place above and below the wired headline (figure 11).

Gathering and stitching

The triangle of fabric left after cutting the first strip is gathered across the middle and pinned to the top of the crown (figure 11). You will find that the long glass headed pins are good for this job. Stitch wherever you pin, placing tiny stitches among the folds, and add more draped pieces to each side of the first drape. It requires some practice to conceal the ends of the final drapes but your skill will increase with every style you create, and each one will be an exclusive model. You might like to try leaving one long drape end and wearing it under the chin and across the shoulder.

Knitting design/working from measurements

Once you know how to make and measure a tension swatch and how to increase and decrease, you are ready to learn how to design your own knitted and crocheted garments and make them up without detailed instructions. The basic principles of designing are simple and you can make all the attractive clothes shown in these knitting design chapters by following the easy, step-by-step directions.

This first chapter deals with taking the necessary measurements correctly and converting them into stitches and rows, to make the elegantly flared skirt illustrated. The top is dealt with in the following chapter.

Preparation

Designing knitting or crochet, whether it is worked out in words or in symbols on graph paper, is planning what has to be done with each stitch to produce a piece of work of a certain shape and size.

To plan a garment successfully two facts must be ascertained.

1. The exact measurements of the person who is going to wear the garment.
2. The exact tension obtained from the chosen yarn, stitch and needles.

Measurements

You will need to use two different sets of measurements.

1. The actual measurements. These should not be taken too tightly or over bulky clothing but should be taken close to the body.

Keep a note of your own measurements, and from time to time check that they have not altered.

2. The measurements of the finished garment. These have to be calculated from the actual body measurements plus an additional allowance for what is called 'tolerance'. This is simply the amount necessary to make the garment comfortable. For instance, a bulky jacket for cold weather casual wear needs to be more loosely fitting than a fine ply dress.

Tension

Knowing the exact number of stitches and rows to the inch is very important. If you measure carelessly, or do not feel that half a stitch to an inch is very important, you will not be able to produce exactly the shape you require. In printed patterns the yarn is specified and you are guided to the needle size required. When designing for yourself, you are no longer limited to obtaining the tension of the designer but must decide for yourself what tension will produce the effect you want.

First, choose the type of garment you want to make and then decide what kind of yarn is most suitable.
The next step is to try stitch and yarn together, changing needle sizes if necessary until you have a swatch of fabric exactly the tension required for the finished garment. The swatch should be at least four inches square and the larger it is the more accurate a guide to tension it will be.

Flared Skirt
For your first design, try a simple skirt in stocking stitch. In order to guide you step by step, several decisions have had to be made for you but the same process will be followed when you are making your own choices.
Using Patons Rainbow-dyed Double Knitting, a swatch of thirty stitches was knitted on No. 8 needles. This was carefully measured and was found to have a tension of five stitches and seven rows to one inch.

Taking measurements
For a skirt, five measurements are required.
1. Actual waist measurement.
2. Actual hip measurement.
3. Actual waist to hipline measurement.
4. Actual hipline to hemline measurement.
5. Required hemline width.

Skirts vary in design, the simplest having almost straight sides and curving into the waist from the hipline. The skirt illustrated is more flared but is just as simple to plan. The back and front of the skirt are the same.
Draw a small plan like diagram II. It does not have to be drawn to scale and simply acts as a guide. Mark the lines A—B, C—D and E—F as in the diagram.
A—B is the waistline. This skirt is seamed at either side with elastic behind the waist and therefore requires one inch to be added to the front piece and one inch added to the back piece for the seams. Therefore add two inches to your own waist measurement. Mark exactly half of the total on the line A—B (for instance, if your waist measures 28 inches, 28 plus 2 inches=30 inches. Half of this= 15in A—B).
C—D is the hipline. Mark half your hip measurement plus one inch for tolerance on the line C—D.
E—F is the hemline. Mark half the required hemline. For a straight-sided skirt this may be only two, three or four inches more than the C—D measurement, but for a more flared skirt, such as the one illustrated, it will require C—D plus 13½ inches. B—D is the distance between waistline and hipline. Measure this and mark it B—D. D—F is the distance between hipline and hemline. Measure and mark this D—F.

Working out stitches and rows.
The next stage is to calculate the number of stitches and rows from these measurements. For the measurements A—B, C—D, E—F, multiply the total number of inches by the number of stitches to the inch on your tension swatch. This will give you the total number of stitches required at these three points. Mark them on your chart. Next, calculate the number of rows between points B—D, and between D—F, by multiplying the total number of inches by the number of rows to the inch on your swatch. Mark these figures on the chart, which should now look like diagram II but with your own measurements. For a straight skirt it will be sufficient to decrease the number of stitches at the sides of the work. The flared skirt has rather a lot of stitches to decrease and looks neater if stitches are decreased centrally as well as at the side edges.
The skirt illustrated has six stitches decreased on each decrease row— one at each side edge and one at each side of each dotted line on the sketch. In order to decide which decreasing method to use see Knitting Know-how chapters 7, 8 and 9.
Work out how many decrease rows are required and then how many rows are required between decrease rows to give the correct length.
Two final points remain to be decided.
1. The type of finish to the waistline.
2. The type of finish to the hemline.

The simplest waist edging is simply to work casing stitch neatly behind the top edge (see Knitting Know-how chapter 69). You may prefer to work the last half inch or one inch in rib and then to work casing stitch behind this, or to make a hem for elastic.
The lower edge may require a hem or simply two or four rows of rib or garter stitch, taking care not to distort the tension. Try a small sample if you are in any doubt. Whichever you choose, remember to plan so that the skirt is the correct length when finished.
When the skirt is completed, refer to Knitting Know-how chapter 15 for making up so that you have a perfect finish to your first creation.

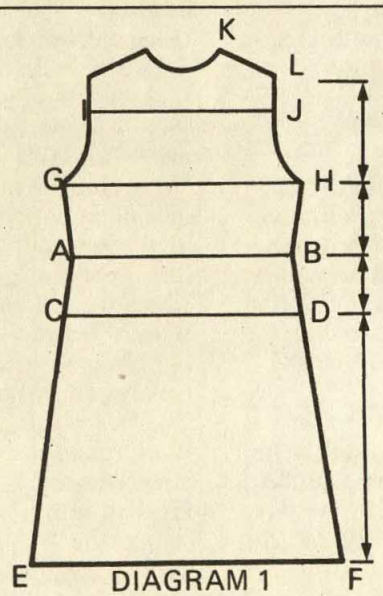
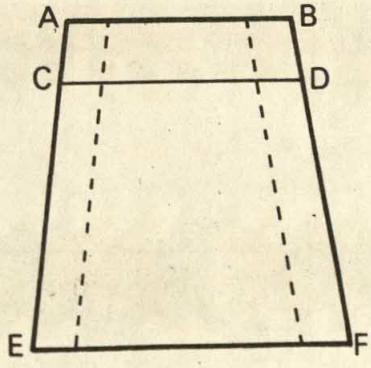


DIAGRAM 1

AB waistline
CD hipline
EF hemline
GH bustline
IJ width across shoulders
KL shoulder length
LH armhole depth
HB armhole to waist
BD waist to hipline
DF hipline to hemline

Take measurements also for the following:
Upper arm, at widest point
Wrist
Inside arm length
Elbow to underarm (insidearm)



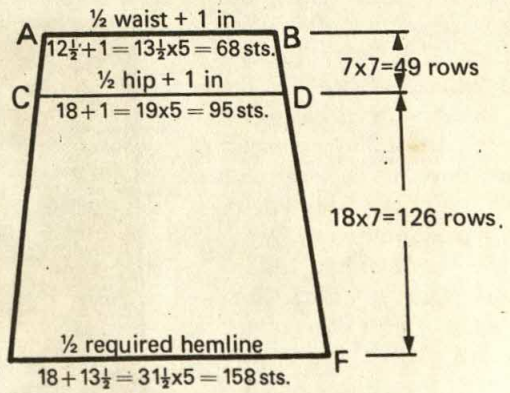


DIAGRAM 2

Crochet pattern/sports coat

This long crochet jacket is cleverly designed for the minimum of making up. The back and front are in one piece starting at the neck edge and working down. The sleeves are then worked directly onto the main section so that the only seams are on the underarm. One of the advantages of working from the top down is that the length of the jacket can be adapted making it possible to work the garment to coat length.

Sizes
To fit 34[37:40]in bust
Length from shoulder, 33in
Sleeve seam, 17[17½:18]in
The figures in brackets [ ] refer to the 37 and 40in sizes respectively

Tension for this design
4htr and 3 rows to 1in worked on No.4·50 (ISR) crochet hook

Materials shown here
Sirdar Double Knitting
16[17:18]oz main shade, A, light
10[11:12]oz contrast, B, dark
One No.4·50 (ISR) crochet hook; one No.4·00 (ISR) crochet hook

Main section

NB The coat is worked from the top downwards, the back and fronts in one, starting at the neck edge. Using No. 4·50 hook and A, work 49ch loosely.
1st row 1htr in 3rd ch from hook, 2htr in each of next 2ch, 4htr, 2htr in each of next 2ch, 28htr, 2htr in each of next 2ch, 4htr, 2htr in each of next 2ch, 2htr. Place a marker thread between each pair of 2htr for raglans.
2nd row 2ch to count as first htr, htr in same place, 2htr, 2htr in each of next 2htr (1 inc made at each side of marker thread), 6htr, 2htr in each of next 2htr, 30htr, 2htr in each of next 2htr, 6htr, 2htr in each of next 2htr, 2htr, 2htr in last st.
Continue in this way, inc at each side of markers and each end of row for 3 rows more.
6th row 12[14:16]ch, 1htr in 3rd and following 9[11:13] ch, 11htr, 2htr in each of next 2htr, 14htr, 2htr in each of next 2htr, 38htr, 2htr in each of next 2htr, 14htr, 2htr in each of next 2htr, 11htr. With a separate length of yarn join to top turning ch of 5th row and make 11[13:15]ch and fasten off, then continuing from 6th row work 1htr into each of these ch.
7th row 2ch to count as first htr, 22[24:26]htr, 2htr in each of next 2htr, 16htr, 2htr in each of next 2htr, 40htr, 2htr in each of next 2htr, 16htr, 2htr in each of next 2htr, 23[25:27]htr. 134 [138:142] sts.
Continue inc at each side of each marker but not at each end of row for 15[17:19] rows more *at the same time* working in stripe patt rows as follows: 1A (8th row), 6B, 8A[1A, 6B, 8A, 2B:1A, 6B, 8A, 2B, 2A]. 254 [274:294] sts.

Armholes
Next row With B[A:B], 2ch, 39[43:47]htr, 5ch, miss next 50[54:58] sts for armhole and continue without breaking yarn, 74[78:82]htr, 5ch, miss next 50[54:58] sts for second armhole, 40[44:48]htr. 164 [176:188] sts.
Continue without further shaping in htr working stripe patt rows as follows: 1B, 2A, 2B[1A, 2B:1B], *6A, 4B, 6A, 2B, 2A, 2B*, 8A, 6B, 8A, 2B, 2A, 2B, rep from * to * once more. 100 rows. Fasten off.

Sleeves

Using colour to match main section and with RS facing, rejoin yarn in centre of 5ch at underarm.
2ch, 1htr in each of next 2ch, 1htr in each of next 50[54:58] sts of armhole, 1htr in each of next 2ch at underarm. 55[59:63]htr.
Continue in stripe patt to match main section dec one st at each end of every 4th row until 12 dec have been worked.
Continue without further shaping until 52[54:56] rows have been worked on sleeve. Fasten off.
Work second sleeve to correspond.

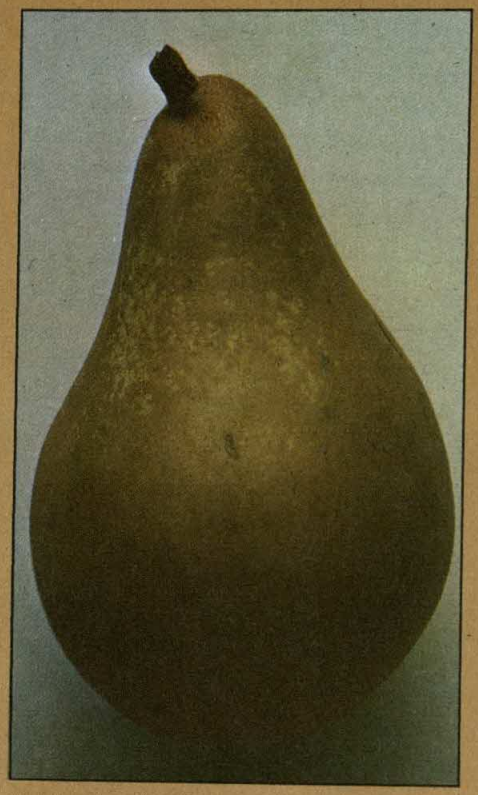
To make up

Lightly press all pieces on wrong side under a damp cloth and using a warm iron. Join sleeve seams.

Edging
Using No.4·50 hook and B, work 2 rows dc round neck edge. Break off yarn.
Join in A and work 2 rows more. Break off yarn.
Using No.4·00 hook and B, starting at bottom of right front edge work 2 rows dc round entire edge, working 3dc into each corner st.
Work a 3rd row dc from left to right in crab stitch (see Crochet know-how chapter 23). Fasten off.
Work round sleeve edges in same way.
Press all seams.

Jacket made to mid-thigh length ►
Detail of the second colour stripes ▼

Stitchery design/shape and colour



Faced with the idea of creating a design, some embroiderers panic and take refuge in a ready-made embroidery design of some sort. While these are often very good and the results pleasing, all the decisions have been made in advance by someone else, and so the wonderful sense of achievement experienced when one evolves one's own design is lost.

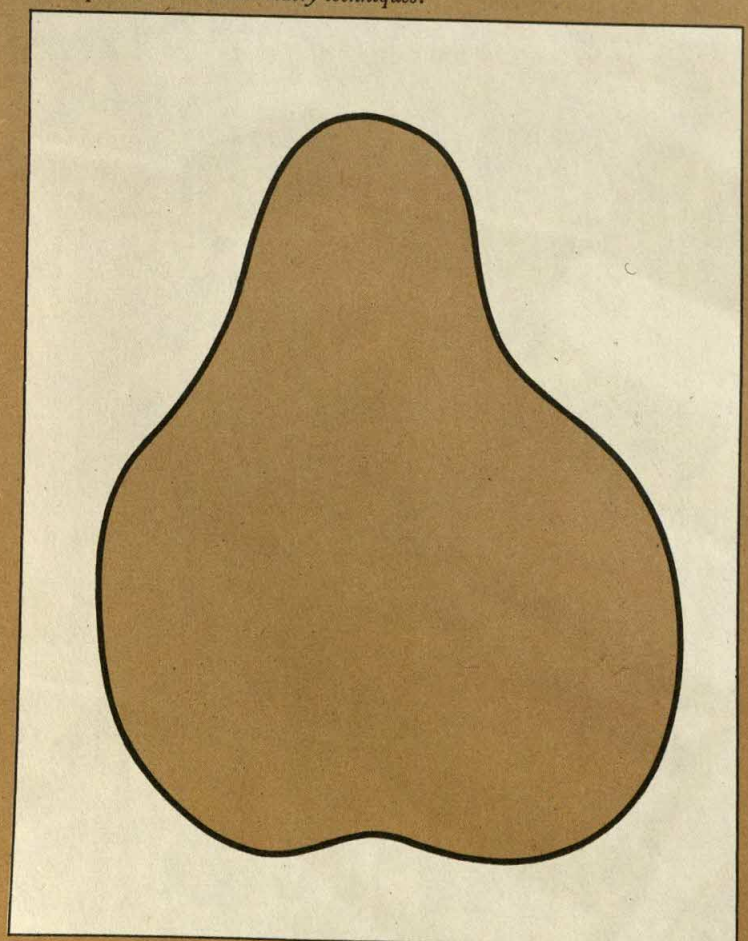
Embroidery is an ideal medium for expressing individuality. With the enormous range of fabrics and threads now available, and a vocabulary of techniques to express the language of design, a whole world of discovery lies at the fingertips of the embroiderer. Once you have mastered a full range of techniques—free embroidery, machine embroidery, black work, canvas work, counted thread, gold work—and you are familiar with the effects which can be achieved, you are ready to start thinking about designs of your own. This and subsequent chapters will explain the basic principles of designing, using a simple pear shape throughout for illustration. Drawing inspiration and developing a colour sense is covered in this chapter.

All good design represents an individual response to four things; the source of the inspiration, the interpretation, the materials used and the use to which the finished design is put.

Sources of inspiration

The world is full of sources of ideas, some of them around your own home. Look at the wood grain on the chopping board in your kitchen for instance, the bubbles in the washing up bowl as the light dances through them, or the shadows thrown by the leaves of a pot plant. Look at the fruit bowl and the contents of the vegetable rack—fruits and vegetables come in a variety of interesting shapes. Yet, were two people to be inspired by the same shape, the design produced by each of them would be completely different. It is the individual response to inspiration which produces original design.

For the purpose of this and the following chapters, a pear shape has been chosen to illustrate the various aspects of design—the texture of stitches, use of colour and the ways in which a basic shape can be repeated to produce a complete design for a piece of embroidery. Trace off the pear shape outline and experiment with embroidery techniques.



The three embroideries shown here are progressions away from a realistic effect. This pear, worked in tent stitch on canvas, with a satin stitch background, uses closely related colours in autumn tones to create the roundness and ripeness of the fruit. The focal point of the sample is achieved by the area of highlight in the foreground.

The shapes of things

How does one decide what makes a good shape to begin with. First, it needs to be a simple, open shape to give plenty of scope for experimental stitches. An angular, rigid shape would be boring to work, and a very complicated one would probably take too long to finish. Look at the fruit bowl again and consider the shape of a pear. It is an interesting shape—not too angular, not too regular, it has an adaptable outline and is pleasing to the eye. Many fruit and vegetable shapes would do just as well but for the purpose of this chapter, the pear shape is used.

Colour and tone

In embroidery, the opportunities to experiment with colour are endless. The pear shape, embroidered in naturalistic colours, yellow, orange and russet, and in stitches chosen to represent the roundness of the fruit, becomes your interpretation of a plump, ripe, juicy fruit. By choosing combinations of colours which are not 'pear' colours, a far greater number of designs from the basic shape are possible.

Try experiments with two colours first. Two colours are sufficiently interesting if one colour dominates and the other is worked as a small area of true contrast; equal proportions of full strength contrasting colours can appear both harsh and unpleasing. Equal proportions of pale tones, on the other hand, can look monotonous, but if the colours are used in conjunction with stitches, the result can look both subtle and elegant.

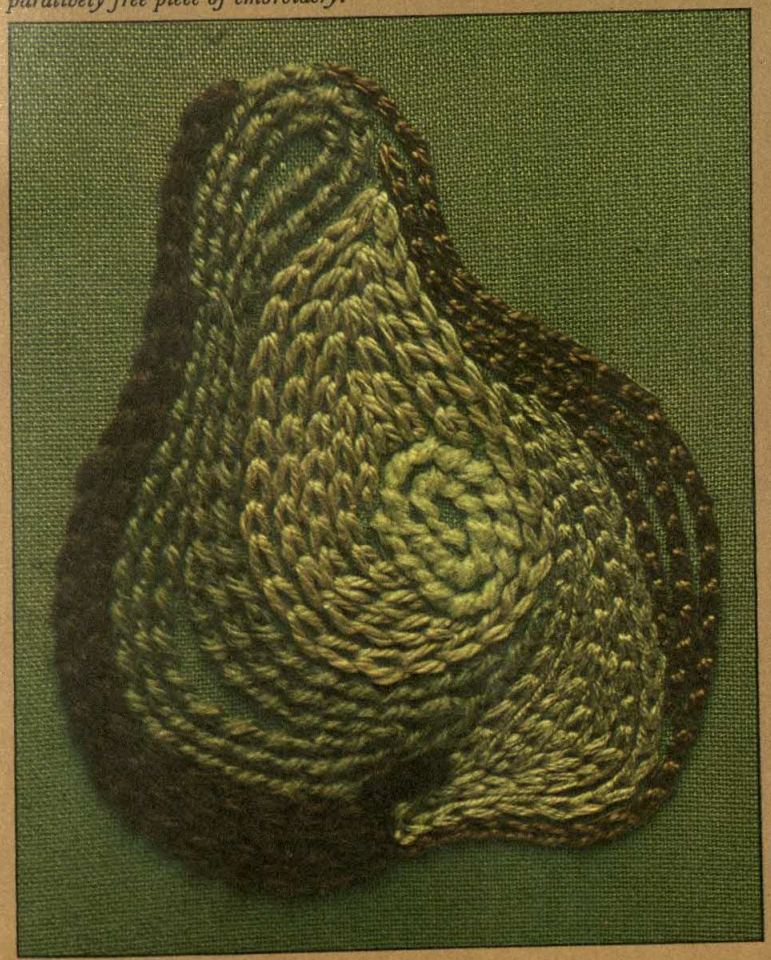
It is important to understand that the colour of anything is its hue, and the shade of lightness and darkness its tone. A length of fabric, a patch of grass, or a string of beads may all have the same hue, that is, green, but the tone of each will be different. Several colours can have the same tone and one colour many tones.

A good arrangement of shapes and interesting textures in embroidery can be upset if the tone values are wrong. You can see this if certain areas of the design seem to jump forward too much or if the eye is continually pulled to one corner of the design. At the same time, two or more colours of the same tone can upset the balance, producing a flat, unsatisfying effect. It is rather like eating a meal which begins with cream soup, followed by chicken in white sauce, ending with a mousse. The palate craves the sparkle of melon or the bite of a crisp salad. You can check the tone values of a piece of work by looking at it with the eyes half closed, thus reducing sensitivity to colour. The tonal values are immediately emphasised.

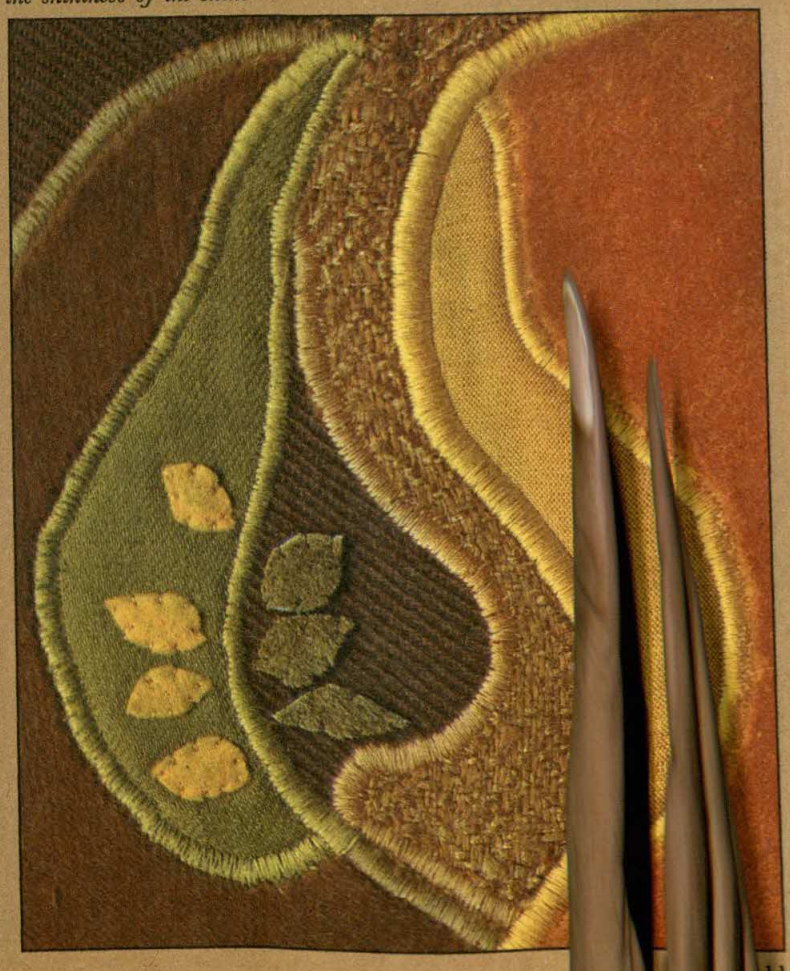
Learning colour sense

A good colour sense can be learned by observing and remembering the combinations of colours in nature; the colours on an autumn leaf, for instance, or on a moss-covered stone, and also by looking at paintings in museums. Notice how colour is used in good modern advertising and in magazine and book production. Get into the habit of making brief written notes when you see a colour effect that attracts you. Try out schemes for yourself, pinning small swatches of fabric and short ends of yarn together, before embarking on a piece of embroidery.

To a certain extent, this pear still achieves a realistic look, and once again uses fairly closely related tones to give the fruit a sunlit look, the highlight being the focal point with tones darkening off towards the edges. This sample is worked in chain stitch and whipped chain stitch and is a comparatively free piece of embroidery.



In this interpretation, the designer has opened up the pear to look at the inside, using an appliqué technique, with machine satin stitch and zigzag stitch for contrast texture. A warm toned tweed is used to indicate the ripeness and texture of the pear's flesh and the bright yellow satin stitch area indicates the shininess of the skin.



Stitchery pattern/primulas

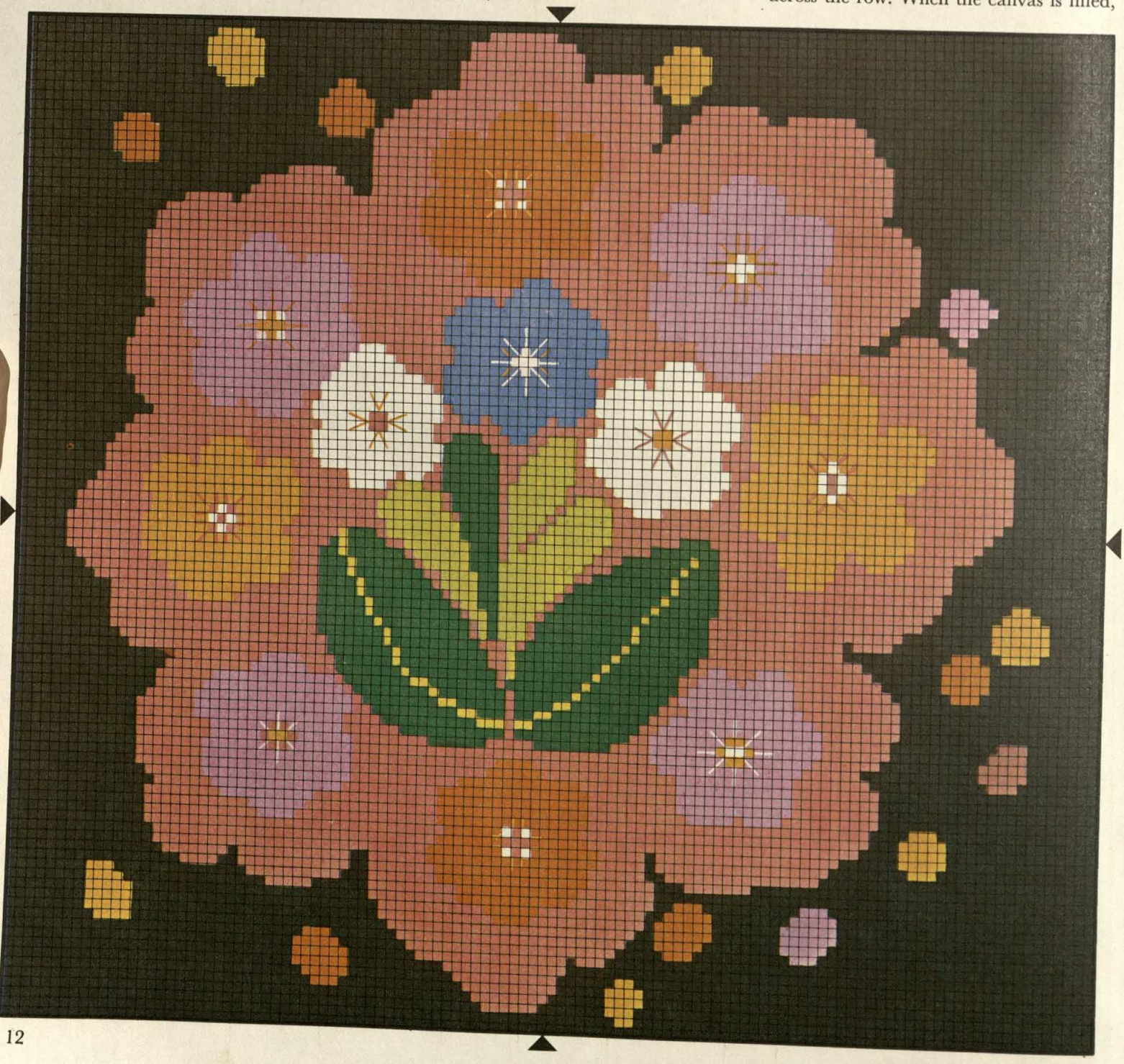
Simplicity of design is the keynote of this canvas work panel. It blends equally well with furniture of any period and is shown here applied to the back of a traditionally styled chair. Quickly worked in cross stitch in unshaded blocks of colour, the panel has added straight stitches at the flower centres which are in contrast to the flat remainder. The same design will make up into a handsome small cushion. It could also be mounted as a wall panel. The more advanced embroiderer might experiment with different stitches and a variety of yarns to create more textured effects.

For working the panel 10½ inches by 10½ inches you will need:

- ☐ Double canvas, 10 holes to the inch, 14ins by 14ins
- ☐ Anchor Tapisserie wool 5 skeins of colours **1** and **2**, two skeins of colour **3**, and one each of **4** to **9**: **1**. 0360 dark brown; **2**. 037 clover pink: **3**. 063 brilliant pink; **4**. 0334 orange; **5**. 0315 yellow/orange; **6**. 0147 blue; **7**. 0402 white; **8**. 0280 light green; 9. 0218 dark green
- ☐ Braid, 42ins plus required length for matching trim for the chair
- ☐ Matching sewing cotton
- ☐ Tapestry needle No. 20
- ☐ Small, curved upholstery needle
- ☐ Embroidery frame

Working the design

Mark up the centres of the canvas and frame. In cross stitch, a rhythmical working method makes for an evenly finished texture. Follow the chart and work across in rows one below another. Thread needles with each colour. Work the given number of stitches and bring the needle up into position ready for that colour when it is next used. Continue working with a second colour and needle and complete all the colours and the background stitches across the row. When the canvas is filled,



as indicated on the chart, add the straight stitches at the flower centres.

Making up

Stretch the finished canvas. Trim the hem to 1½ inches. Make a single turning, leaving canvas the width of the braid. Herringbone stitch the turning to the back of the canvas work, stitch the braid to the panel, and mark the centres of the back of the chair. Match with the panel centres and, working from the centre outward on each side, pin into position. Stitch with the curved needle, taking the needle down into the panel and up into the chair back. Adjust and smooth as you stitch.

0360	Dark brown
037	Clover pink
063	Brilliant pink
0334	Orange
0315	Yellow/orange
0147	Blue
0402	White
0280	Light green
0218	Dark green

Costume design/4 animals

What fun to go to a party dressed as one's favourite animal character! This pattern for a child's costume will adapt to almost any animal and a life size mask pattern is also given.

There are two approaches to making an animal costume for a child. Either it is going to be worn on a single occasion, in which case one may not want to spend much on materials, or it is to be worn for a play or a parade. Such occasions usually need several rehearsals and it is therefore worth spending more money and time on costumes to make them durable.

For the once-only occasion, Vilene interlinings, which come in a variety of thicknesses, are more than adequate. These bonded non-woven fabrics can be dyed, sprayed, crayonned and decorated with paints for fur effects. For more lasting outfits, fur fabric is ideal of course but stretch towelling or other textured fabrics can be used.

The pattern given in this chapter is a basic all-in-one outfit. The bootees are sewn onto the ends of the legs and the mittens have an opening at the wrists to allow the hands to be used. The hood is not attached but for a more streamlined look, it could be easily fastened on with press studs.

Basic suit

To fit a child of about six years old, the suit measures 46ins from top of head to heel, and chest 25ins.

You will need:

- ☐ 3¾-4yds of 36in fabric or 2¾-3yds of 54in fabric (fur fabric, stretch towelling or Vilene)
- ☐ 16in zip
- ☐ White knitting wool for rabbit pompons
- ☐ Kapok stuffing for tail of cat, dog and tiger
- ☐ Vilene interlining to stiffen ears of dog and rabbit
- ☐ Contrasting felt or fabric for ear linings, front of mitts or front patches
- ☐ Cork insoles to foot size
- ☐ Fabric glue

To make up

When you have measured the child, make a pattern from the graph, adjusting the pattern if necessary.

Cut out the appropriate numbers of pieces.

Seam the two back pieces, inserting a tail as required, and join the back to the front pieces along the arm and side seams.

Join the inside leg seams. Insert the front zip.

Turn back a narrow hem on the straight edge of each of the mitten pieces. Turn a similar hem on the front section sleeve edges. Place the mitten section on the back section 'paw', right sides of fabric facing, and machine stitch all round, except the straight edge of the mitten (see diagram). Turn the mitten to the right side and finish the other paw in the same way.

To make the bootees, sew up the front seam (marked x to x) and then stitch on the soles. To prevent the child's feet slipping on polished floors, glue cork insoles to the sole, cork side down. Pin the completed bootees onto the outfit suit, and check that the leg length is correct before sewing the feet on in case any adjustment is necessary.

Face the neck edge of the suit. Make up the hood by stitching the darts to the shape of the head. Place both hood sections together, right sides facing, and complete the seams. Finish off the neck edge and face edge with a neat hem.

For a rabbit costume

Make two large pompons from thick white wool yarn and sew one on the bottom and the other on the hood, just under the chin. Make up the rabbit ears with an interlining of Vilene to stiffen them. Pin a fold in the ears before sewing them into the hood.

For a cat costume

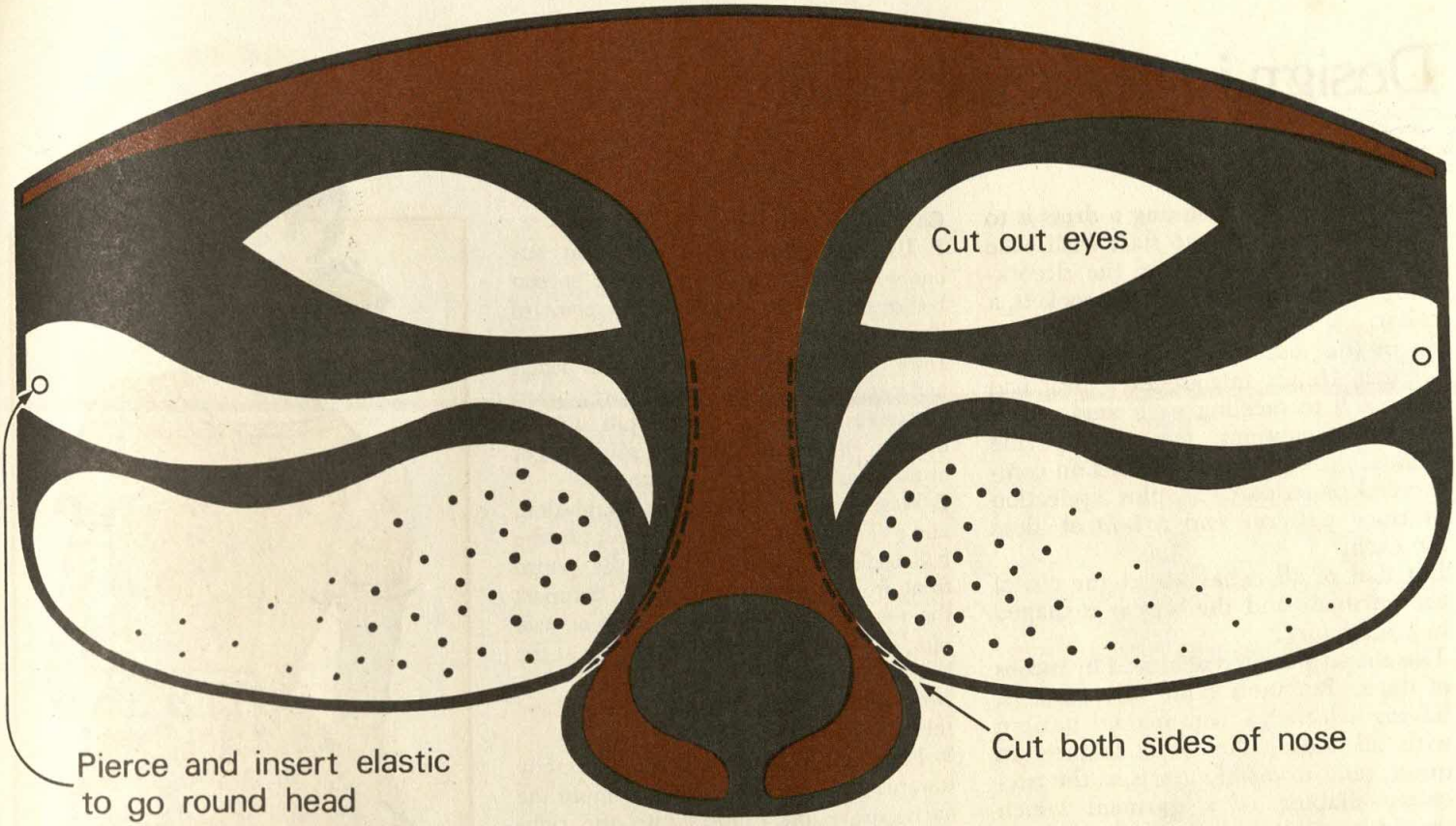
The cat costume looks more cat-like if a white patch is made for the front. Cut a patch shape, then cut it down the middle and sew it onto the front pieces before the zip is inserted. Make up the tail and stuff it well. This is stitched into the back seam while the two back pieces are being joined. Tie a bow on the tail or, if you prefer, around the neck, with a small bell suspended. The cat's ears can have contrasting lining to match the front patch.

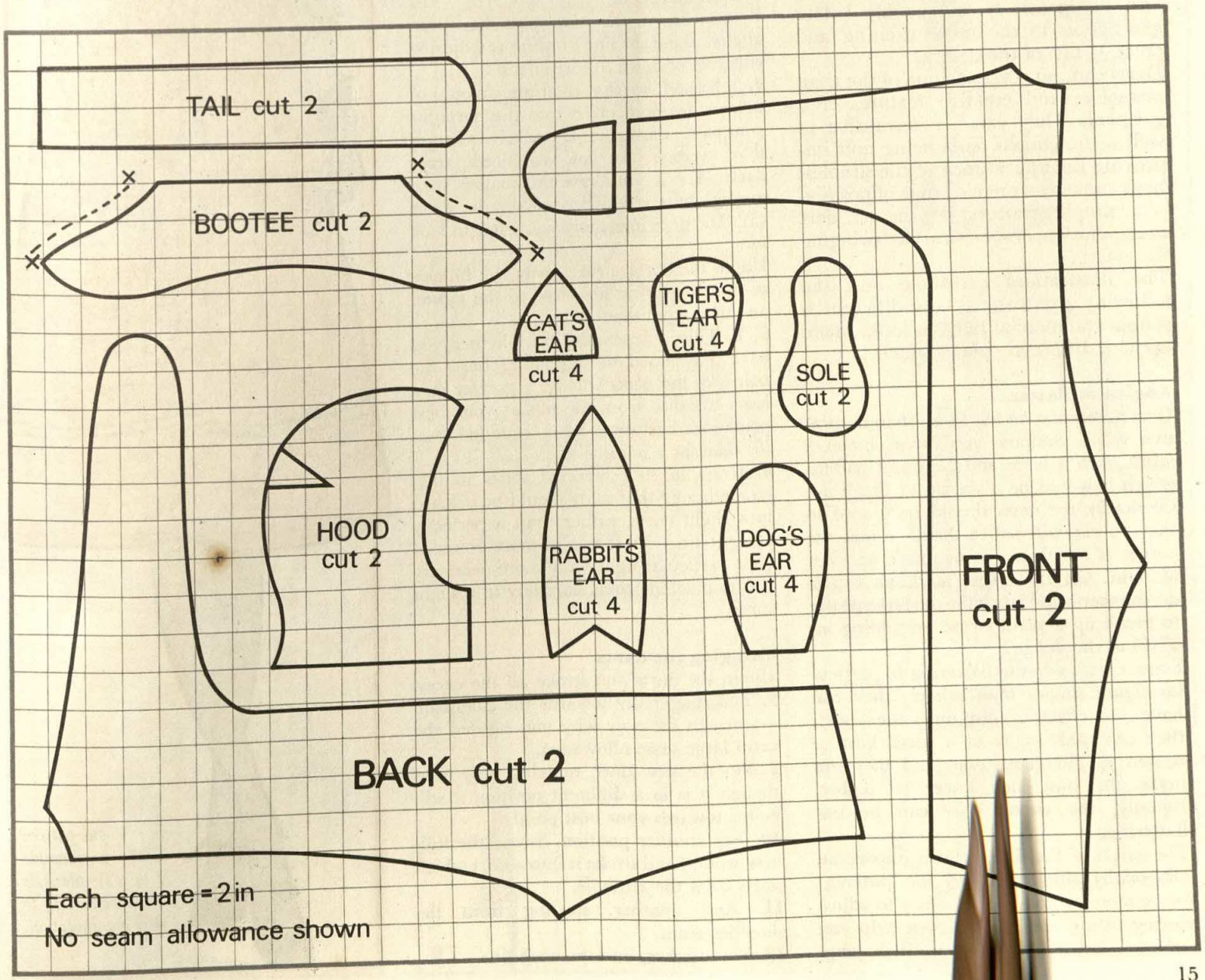
For a tiger costume

Before the pieces are made up, draw stripes with a felt marker, fabric paint or crayon, depending on the fabric you have chosen. Make the stripes on the tail and ear sections also before making up.

For a dog costume

For a patterned dog, such as a Dalmatian, cut out and sew on contrast patches before making up. Alternatively the patches can be marked with fabric paint after the costume is finished. The tail can be any length or thickness depending on type of dog, and the ear shapes are also adjustable. Make a dog collar of felt, using sequins for studs, or purchase a cheap, brightly coloured plastic collar.


Cut out eyes
Pierce and insert elastic to go round head
Cut both sides of nose


TAIL cut 2
BOOTEE cut 2
CAT'S EAR cut 4
TIGER'S EAR cut 4
SOLE cut 2
HOOD cut 2
RABBIT'S EAR cut 4
DOG'S EAR cut 4
FRONT cut 2
BACK cut 2
Each square = 2in
No seam allowance shown

Design in dressmaking/darts

The first step in designing a dress is to decide which aspect to start with—the fabric, the silhouette, or the decoration; whether to have sleeves, pockets, a collar.

So in this and the following chapters Golden Hands introduces a practical approach to tackling each angle, with design suggestions for varying the collars, neck lines and pockets on commercial paper patterns, plus a selection of trace patterns and a host of ideas for each.

But first of all, what about the cut of the garment and the way it is shaped to your figure?

This shaping is often achieved by means of darts. But most home dressmakers, having selected a commercial pattern with all those other style features in mind, tend to dismiss darts as the necessary shaping of a garment which should be dealt with as neatly, quickly and unobtrusively as possible before getting on to the more exciting and creative bits of the design.

Darts can, however, be one of the most attractive and creative features of a garment. They can be decorative as well as functional, enhancing and improving the appearance of the simplest basic dress by a mere change of position —a simple process known as dart manipulation, or sometimes as 'swinging the darts'.

The illustrations on these and the following pages show how different a simple commercial pattern looks made up with differently placed darts.

Angled to flatter

Dart manipulation has more than decorative value. Suppose you have chosen a fabric with a large and beautiful pattern which it would be a shame to break up. Obviously the darts should be placed so that no one will notice them—round the corner of the figure, so to speak, and out of sight. On the other hand, an expert dressmaker could place the darts purposely to break up a plain stripe, so adding interest to the design.

Some darts are more flattering to particular figure shapes than others: they can have the effect of slimming the waist; they can make more of a small bust or neaten a voluminous one; and they can make the bust look lower or higher. Equally, the wrong dart can be unflattering.

The angle of the darts is also important. Diagonally situated darts, for instance, being more on the bias, are easy to adjust during fitting and so can often help you achieve a better fit or more subtle shaping.

Check your darts

1. Using a closely fitted style, cut out one side only of the front of the chosen bodice pattern in calico or any piece of cheap cotton fabric you have to hand. Draw the darts and stitching lines in pencil and cut out the fabric with large seam allowances all round. Then pin up the darts on the outside, so that you can get at them easily to make adjustments.

2. Wearing your usual bra or foundation, and a closely fitting vest or jersey, pin the half bodice in position down the centre front from bust line to waist. Support the rest of the fabric with one or two pins, and put in another pin exactly at the bust point.

Now look at the darts; there are three things to check.

3. First, they should be pointing exactly towards that pin. If they don't, unpin the darts, stroke the fullness into the right position and repin.

Remember, if the side bust has been altered, the waist line must be re-adjusted either up or down to correspond.

4, 5. Second, see that the right amount of fullness has been taken into the darts for your particular figure. If you have a larger than average bust you will need larger darts (4); if you have a smaller than average bust you will need smaller darts (5). The drawings show you what to look for.

Unpin the darts, stroke away the fullness so that the fabric lies close to the figure, and then repin them.

6, 7. Third, depending on whether you have a rounded or a pointed bust, the points of the darts will be a greater or a lesser distance from the pin at your bust point—further away for a rounded bust (6) than for a pointed one (7).

8. Draw in the corrected darts in ink, remembering that darts should be stitched in a slight curve rather than a perfectly straight line. In fact, the more rounded your particular figure, the more necessary it is to machine them carefully in a slight curve.

Swinging the darts

Unpin the darts and stroke all the excess fullness diagonally towards the side-seam —you can see now why you needed the extra large seam allowance.

9. Pin the new dart, noticing how even though it is in a different position it still points towards your bust point.

10. Try another position. Swing the fullness around and stroke it into a dart which starts from the armhole.

11. And another, starting from the shoulder-seam.

12. Yet another, into the neck line.

Vogue pattern 2505 — an example of a simple style which lends itself to dart manipulation.

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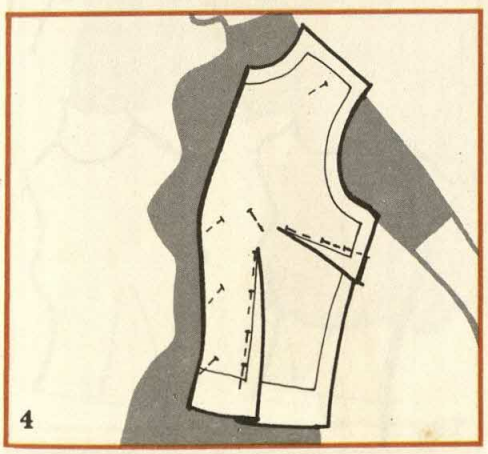
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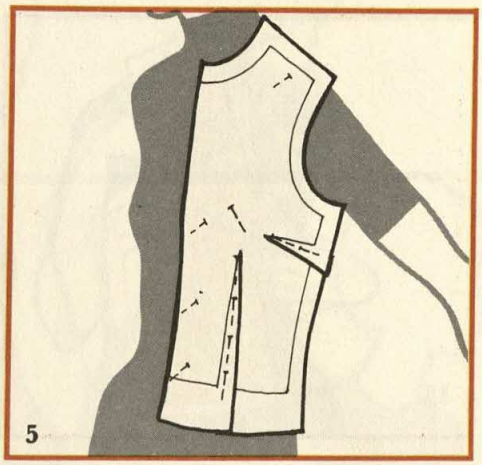
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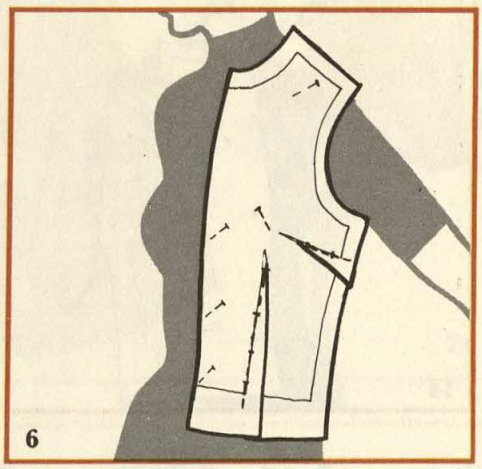
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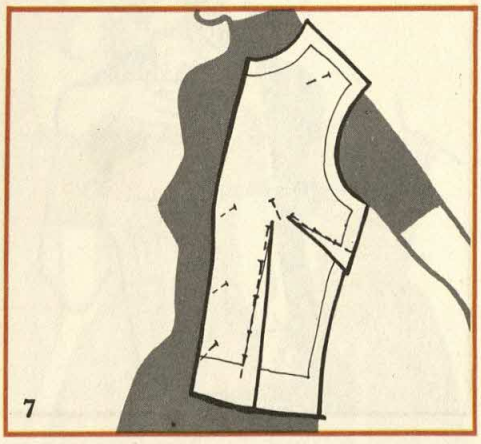
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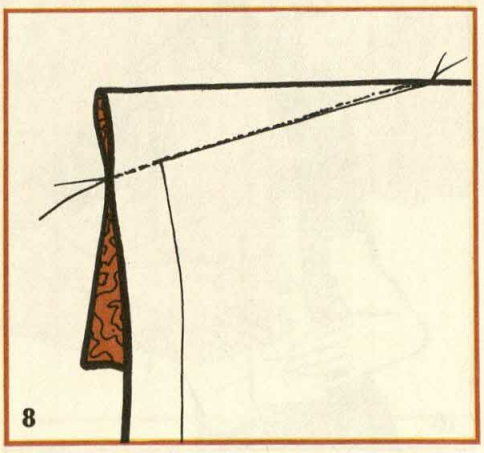
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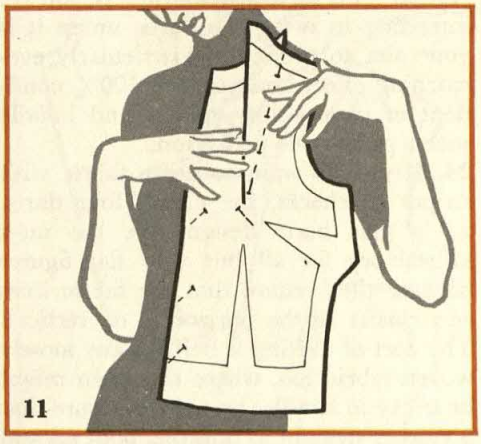
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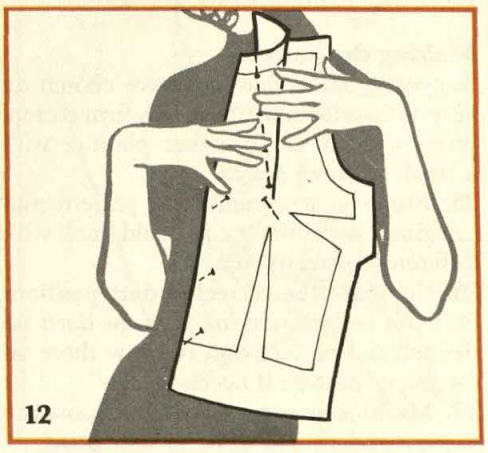
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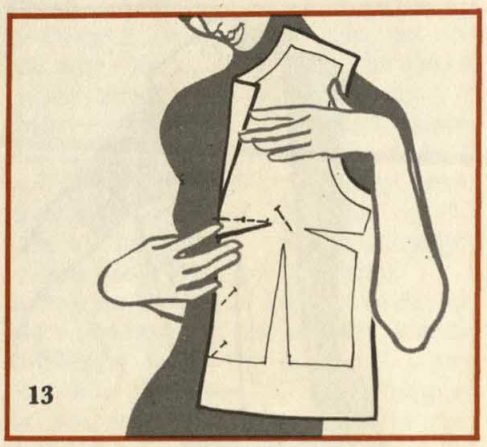
Design in dressmaking/darts

13—15. The fullness can also be swung right round so that the darts start from a centre seam or dart (13), or a lower (14) or differently shaped (15) neck line.
16, 17. Bust darts can also start from any point along the waist line. But notice how the bust darts always radiate from the bust point, whatever their direction (17).
18. Now, although you can see that it is possible to swing darts in any direction, in practice there are some limitations.

Darts and fabric design
19. For instance, it would be bad design to break up a large print by darting it at the most noticeable position of all—at the top or centre front of the bodice.
20. A good designer would make sure that the darts were in the least noticeable place possible—probably diagonally into the side-seams, thus achieving a completely unbroken expanse of fabric across the top of the front, above the bust line and on down the centre front, possibly also taking in the greater part of the skirt.
21. The same principle applies to most printed or patterned fabrics; quite apart from not wishing to break up the patterns it is a waste of time putting in decorative darts if they won't even be noticed—except for the wrong reason: that they have broken up the fabric unattractively.
22, 23. It is best to avoid stripes, checks and regular spots for any design where you are intending to swing the darts, unless it is your aim to produce a particularly eye-catching effect and you are 100% confident of your ability to cut and handle such a garment to perfection.
24. If you do want to use a fabric with stripes or checks, the classic four darts, as in this basic design, are the most satisfactory for all but very flat figures because they ensure that the fabric lines run closest to the horizontal or vertical. This sort of darting is best for any loosely woven fabric too, where the grain might be tricky to handle; best to make sure that it runs as straight as possible, both up and down and straight across the figure.

Making the pattern
Supposing, then, that you have chosen an easy-to-handle fabric such as a firm cotton, jersey or wool crepe, either plain or with a small, all-over design.
25. Study your commercial pattern and imagine how different it could look with differently placed darts.
26. Compare the corrected dart positions that you've drawn in ink with the darts on the original pattern and re-draw those on the paper pattern if necessary.
27. Mark your actual bust point on the pattern and extend darts to that point.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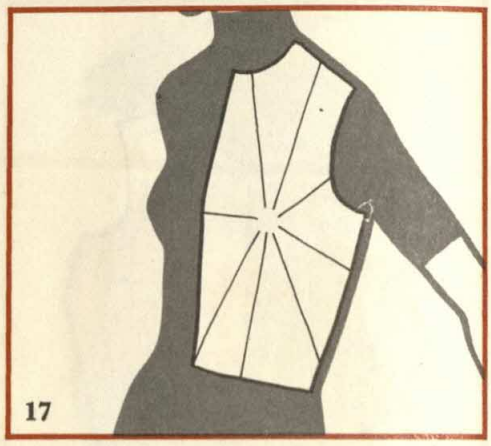
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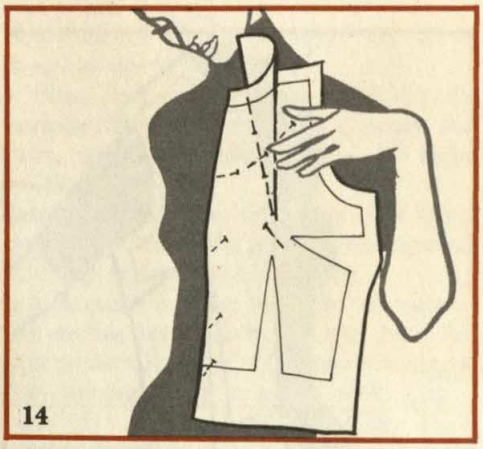
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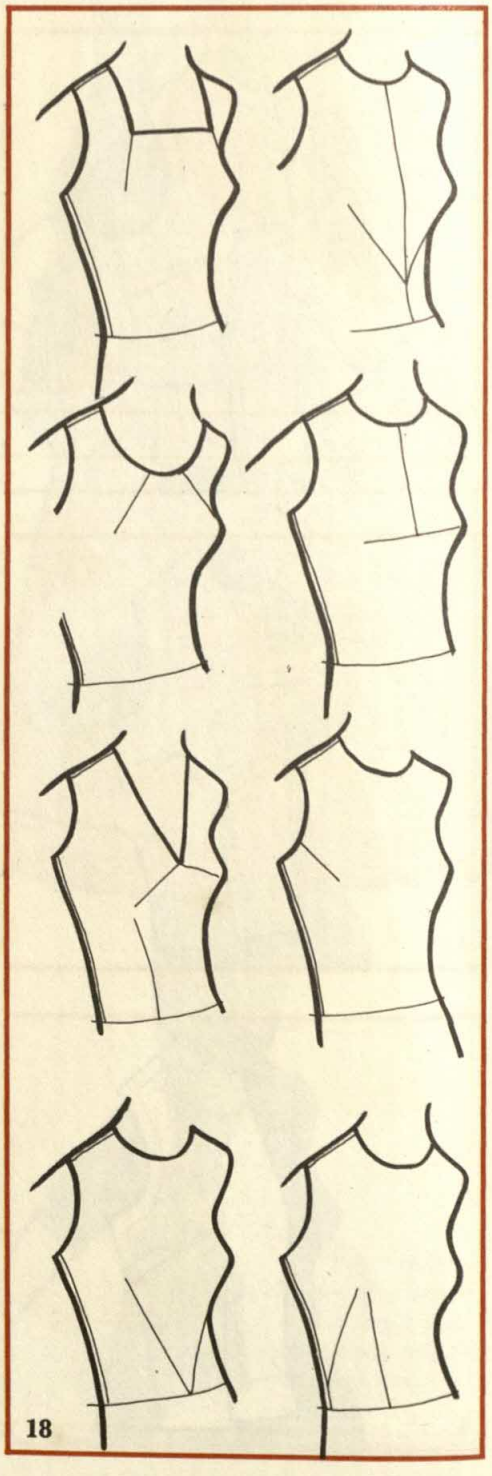
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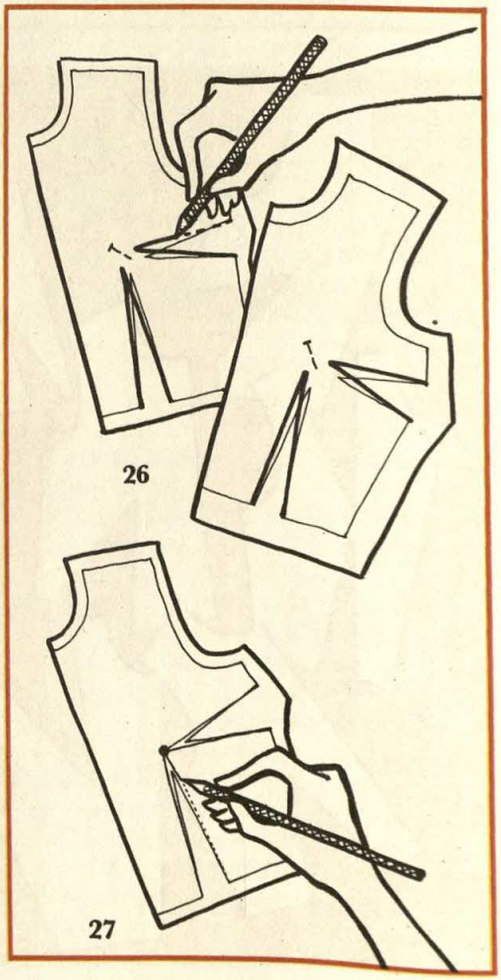
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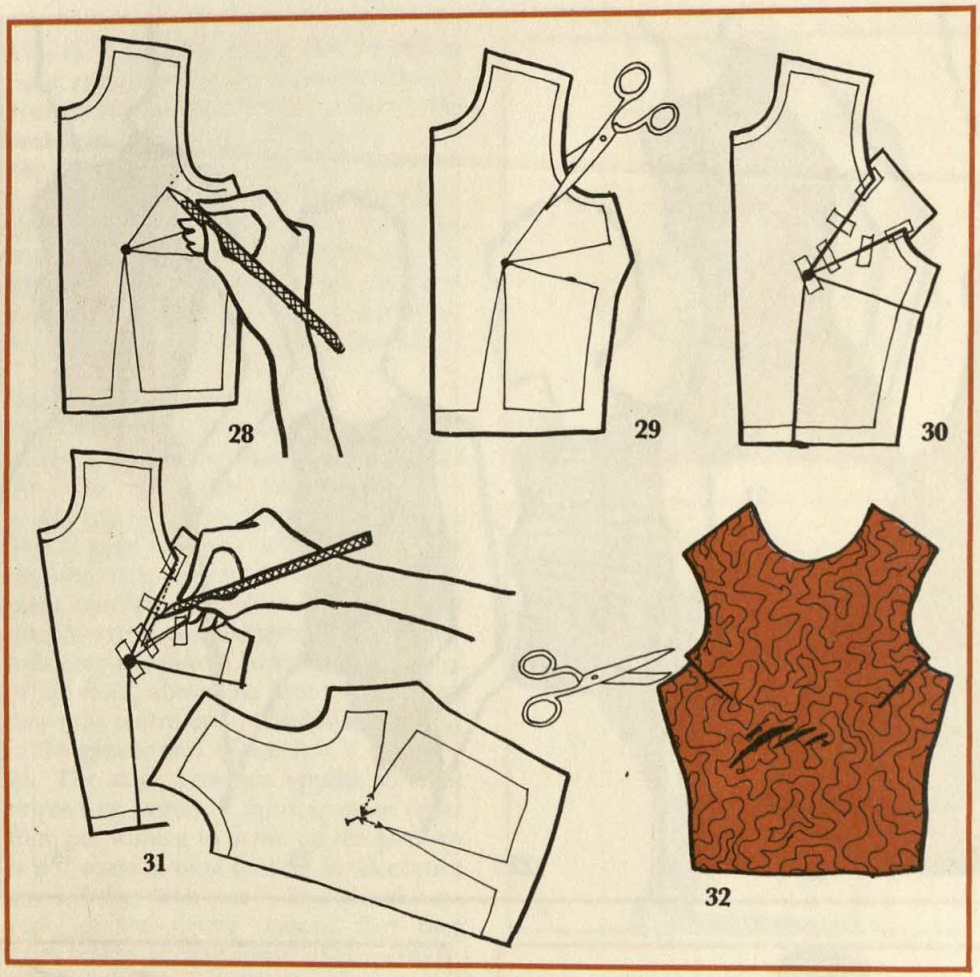


28, 29. Draw in whichever new dart position you want, right to the bust point (28), then cut along that line (29).

30. Close the original darts and stick a piece of paper behind the new dart that has opened up; then draw it in—remembering that the dart point does not reach as far as the actual bust point.

31. Check back to your calico pattern to measure this distance.

32. Don't be surprised when making up your dress if one side of the dart seems longer than the other; this happens when one side is more on the bias, and consequently stretches more as it is stitched. Simply trim off any surplus along the edge to a smooth line.

33. If you compare these various pattern shapes you'll realise that it is possible to cut bodices with unbroken side-seams, waist-seams—or any seams you wish—to fit in with a particular style variation, or perhaps a limited amount of fabric. Whether you have two or four, or more, darts on your bodice is up to you entirely.

34. See how the back and fronts of a blouse or jacket can be cut in one piece by swinging the darts into the armhole, shoulder, neck or centre front seam—which can, incidentally, be an extremely economical cut. So you see that dart manipulation can have a practical use as well as a decorative one.

Crafts/batik

Batik is an Indonesian word describing a form of resist printing which is obtained when hot wax, an effective resist to dye, is applied to fabric. When the fabric is dyed, only the unwaxed areas of the cloth take the colour. Multicoloured patterns are achieved by rewaxing and redyeing different parts of the design, and fine lines are made using a tjanting, which is a tool for applying hot wax. Dyeing is carried out in cool water to prevent the wax from melting. Although batik printing is practised mainly in Java and in Indonesia, resist printing and dyeing with wax are also known in India, Africa, and parts of Europe. In the western world, batik has become a popular craft and can be done at home using simple domestic equipment, with the exception of the tjanting tool, which is purchased from specialist craft shops.

Equipment and Materials

For waxing you will need:

A double saucepan for melting wax (or a saucepan and a tin to contain the wax, which can be placed in the pan).

A gas ring or electric hotplate—standing on a piece of asbestos if possible, as a safety precaution.

Wax, in the form of domestic candles or blocks of paraffin wax purchased from chemists and specialist craft shops. Powdered wax is also available. Beeswax, which is more expensive, provides the most flexible wax.

Artists' brushes for applying wax—medium sized for outlining areas, large sized for filling in large areas.

Tjanting tool. Resin powder.

Old picture frame. Drawing pins.

A flat table surface.

Quantity of old newspaper.

For dyeing:

A plastic or enamel bowl to hold the dye mixture.

A plastic or glass measure, for water.

Rubber gloves.

Polythene sheeting, to protect table while dyed material dries.

Plastic spoons of various sizes, for spooning out dyes.

Small plastic containers for mixing dyes.

Cold water dyes.

Protective clothing.

Nylon clothes line and clothes pegs.

Fabrics for batik

Best results are obtained on cotton, cotton lawn, calico, silk and linen, also on mixtures of wool and cotton. Man-made fibres and materials with special finishes, such as crease-resistant, non-iron or drip dry fabrics, are not suitable for beginners as

the dyes do not penetrate these surfaces easily.

Designs for batik

Some very effective patterns can be made by designs based on the circle, the square or the triangle. Natural objects such as stones, shells, bark seed leaves and plants all offer a starting point and the designs will develop almost on their own as the dyeing and waxing progresses.

Museum visits are a good opportunity to study patterns used by primitive peoples on their pottery, weapons and carvings. And photographs of buildings, stacks of building materials, bricks, pavements, drain covers, roofs and stones all provide a basis of pleasing colours, shapes and patterns which can be adapted for use on textiles.

Preparing for waxing

Before dyeing, the cloth must be washed thoroughly to remove all traces of dressing, sizes and natural oils. When the material is ironed free of creases, it is ready for the application of wax resist.

Preparing the wax

Cut up or grate the candles or pieces cut from a block of wax and melt in a double saucepan over heat. It should be emphasised that when handling hot wax great care must be taken at all times. A more flexible, less brittle wax is obtained by adding one part of resin to four parts of paraffin wax.

Applying the wax

The wax must be kept hot while you are working and there are two basic methods of applying it. It can be painted on, using a brush, varying the size according to the area to be waxed. For fine lines and for textured effects, a tjanting is used. There are two ways of working when applying wax. The material can be simply spread out flat on layers of newspaper, and this is the method used when large areas of fabric are being treated. As the wax passes through the fabric, it cools and adheres to the paper beneath. As the fabric is peeled off for dyeing, the wax inevitably cracks and this can cause bleeding of dyeing, which may not be part of the design. Beginners will probably find it more satisfactory to work with the fabric pinned to a frame. An old picture frame will do. The tjanting is dipped into the hot wax, filling the reservoir, and is then carried to the prepared fabric. To prevent the wax from dripping hold a piece of paper under the spout. Hold the tjanting in the right hand immediately above the surface of the fabric and move it along the design lines. Providing the wax is hot enough, a fine trail of wax will flow from the spout. As the wax penetrates the fabric appears to go transparent. Remember, wax is applied only to those areas which are not going to be dyed.

Batik dyeing

The secret of successful batik dyeing is a large enough container, so that the waxed fabric can be moved around without undue crushing.

Follow the manufacturers' instructions for preparing the dye, and make sure that the solution is quite cool before starting dyeing or the wax will melt and destroy the design. If the wax is cracked the dye will run in, and a fine marbling texture will result. This effect is sometimes used for background to designs. After dyeing is completed, drain the fabric off by laying it flat on several sheets of newspaper spread on a table top. Polythene sheeting under the newspaper will prevent any dye from staining through to the table top. After it has drained, the fabric can be hung up to dry. It is then ready for waxing further areas of the design. After two applications of wax and dye, boil off the wax and start again. This is very important because dye chemicals cause a deterioration in the wax and dye can penetrate the fabric in areas which should be free of dye.

This process of waxing and cold dyeing is repeated until as many colours have been applied as required.

Removing the wax

There are two methods of removing wax. The first is by boiling the wax out of the fabric. Heat the water in a large saucepan and when the water is boiling put in the waxed fabric and gently move it about with a wooden spoon for not more than three minutes. Lift the fabric out and drop it into a bucket of cold water. The wax will solidify immediately. After squeezing out the water, shake off the loose wax. Add half a teaspoonful of detergent to the boiling water and repeat this process twice, or until there is no trace of wax left. Finally, wash and dry the fabric in the usual way. If a small quantity of wax persists in the fabric, professional dry cleaning will remove the residue. The waxy water must never be poured down a sink, as it will cause a blockage. Wait until the water cools, then remove the crust of wax on the surface of the water and pour the clear water away. The wax cannot be used again because the dye chemicals have probably deteriorated it.

Points to watch

The technique of batik printing is straight forward, but while you are learning you may experience one or two disappointments. Here are some points to watch to help you to achieve the best results.

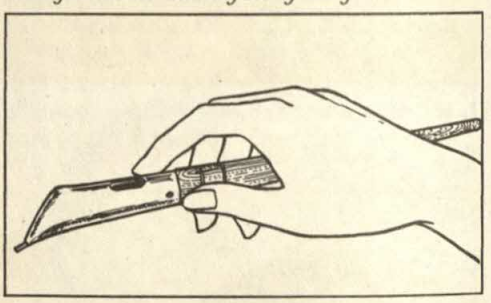
Bleeding of colour under the wax. This can happen if the wax is not hot enough to penetrate the fabric, or if the wax is damaged as the waxed fabric is pulled off the newspaper. It's best to use a frame.

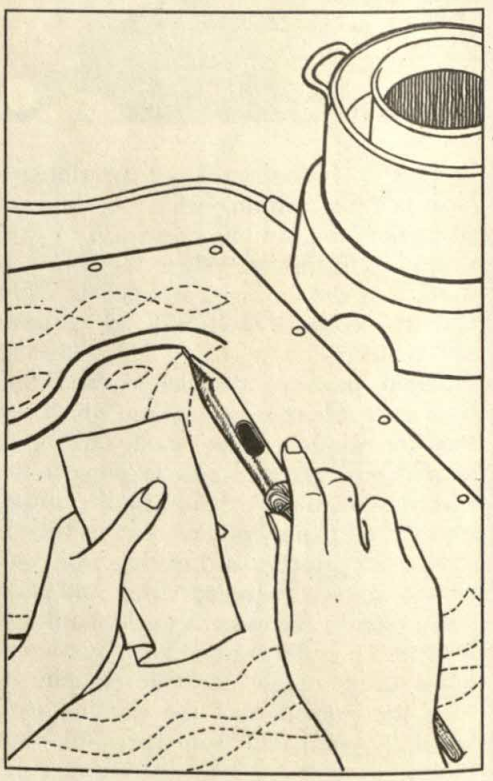
Blurred edges to the design. This will result if the dye solution is warm and the waxed design softened. Make sure the dye is cool.

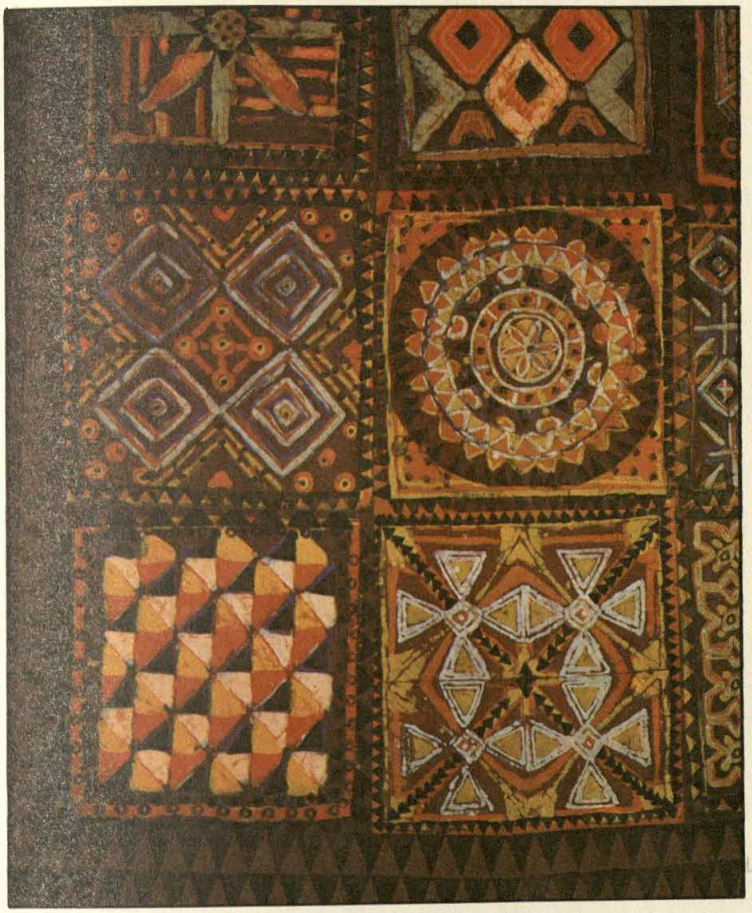
Blurred designs and muddied colours. This will result if the fabric is left to boil too long when boiling out the wax. The loose dye in the water can be re-absorbed.

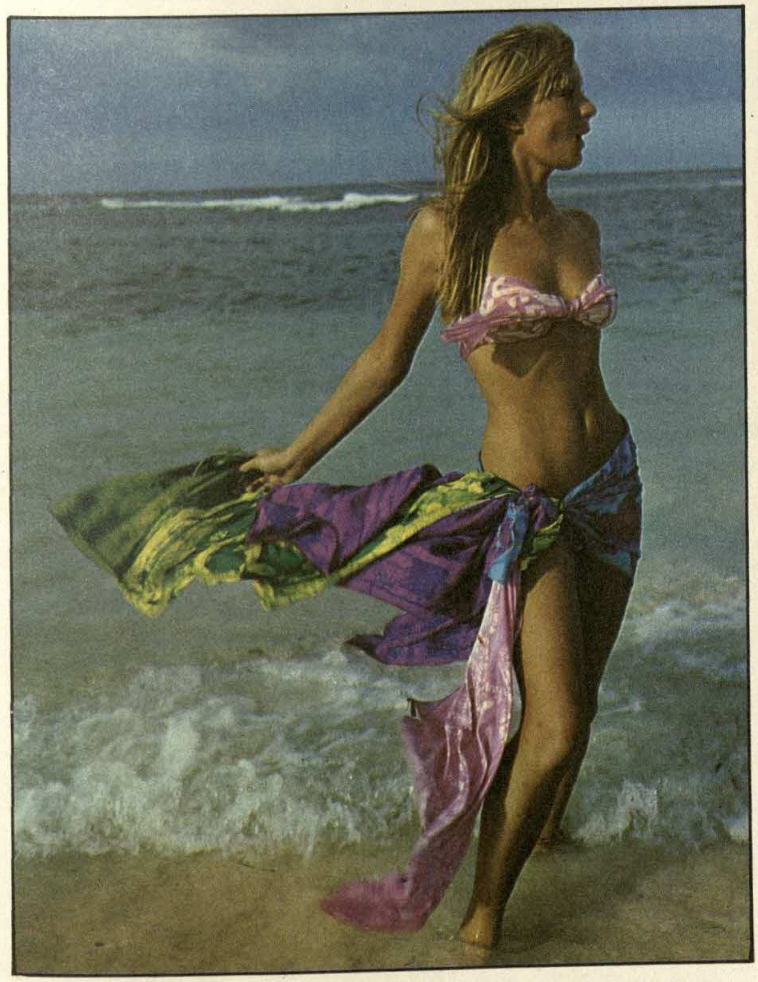
Pale Colours. If the dye is not sufficiently fixed before the wax is boiled off, the colour may wash out and be too pale. Allow the dye to dry thoroughly first. If you are not pleased with the result of waxing and dyeing, the majority of cold dyes can be removed by boiling the fabric in a solution of colour remover.

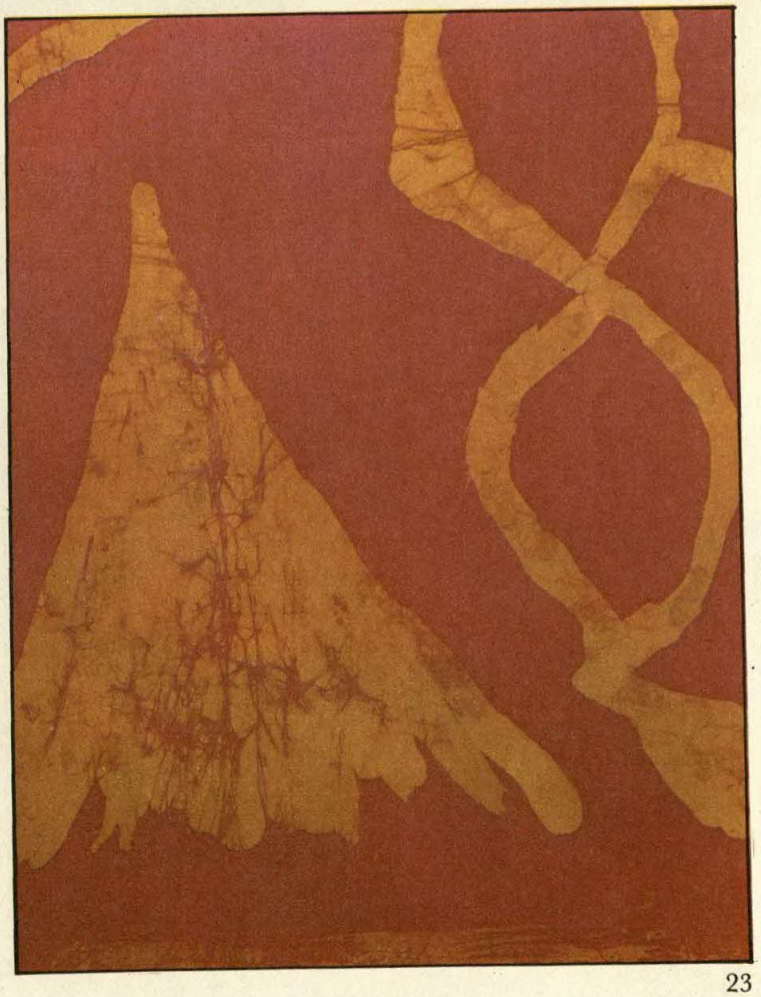
The tjanting, used for applying melted wax, is held just above the surface of the fabric

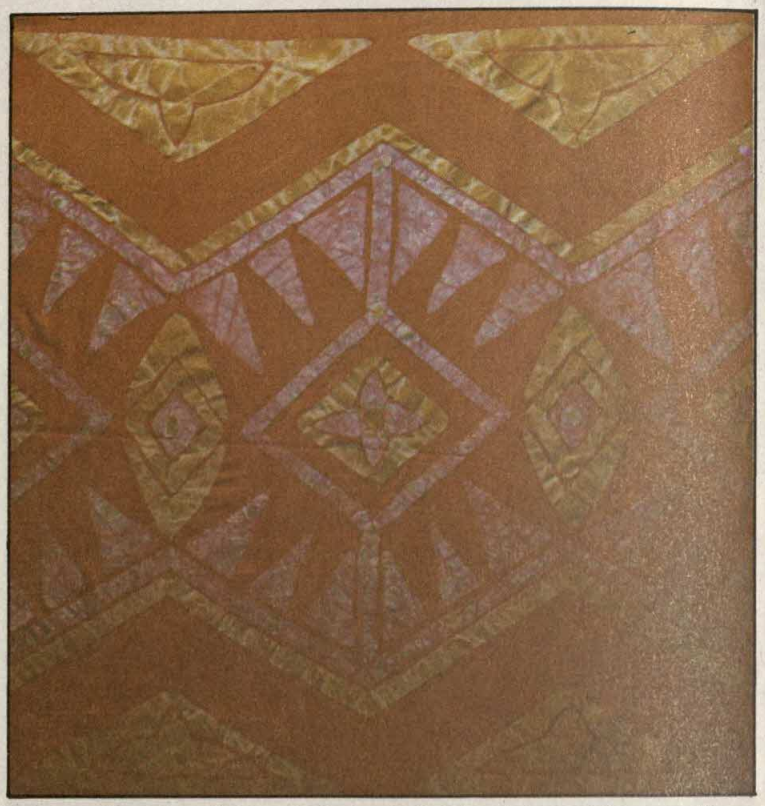




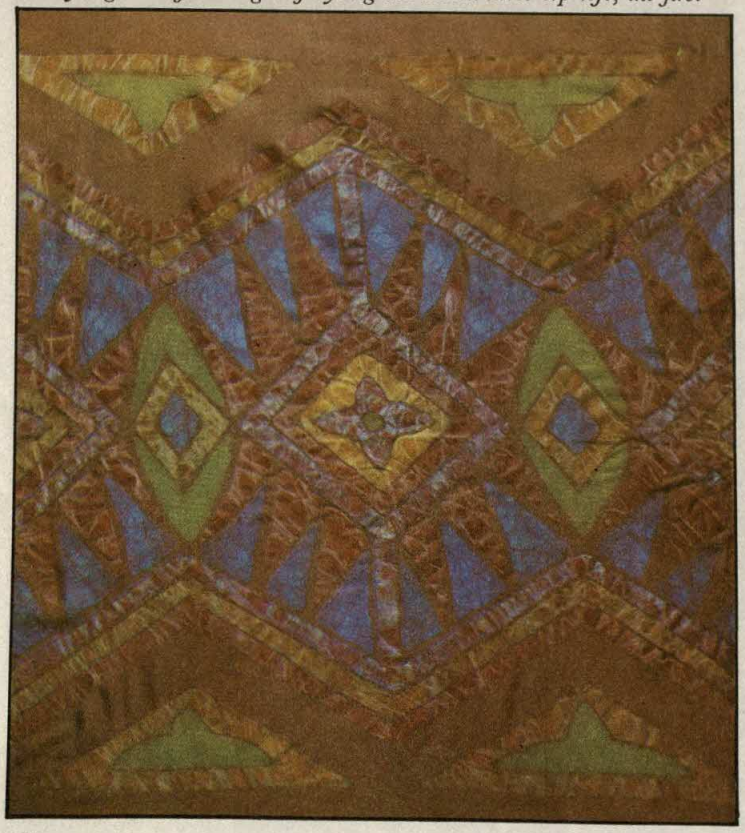


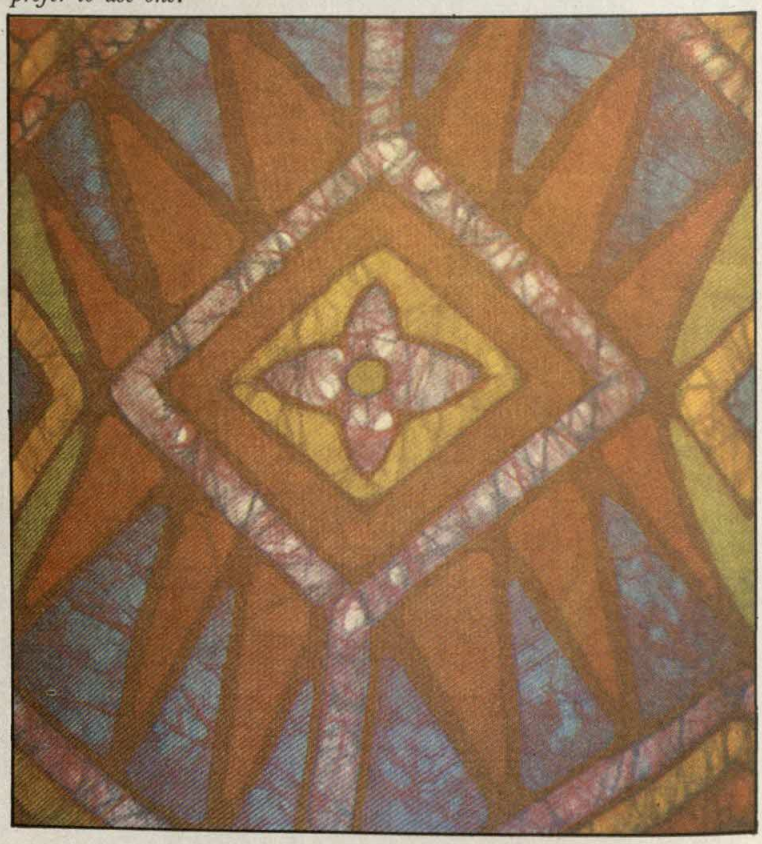






Two yards of white pure silk fabric are required to make this brilliantly coloured batik printed lampshade, and four dyeings are needed to produce the effect—brilliant yellow, followed by bright red, bright blue and finally, navy blue. The brilliance and clarity of the colours in this example is achieved by the use of single colour in some areas, and this necessitated removing all the wax after each dye process. The wax was then re-applied to the entire surface, except those areas where a pure, single colour was required. A certain amount of crackle has been allowed on the background colour by immersing the waxed fabric in warm water before the last dyeing. The four stages of dyeing are shown here: top left, the first colour, yellow; top right, red; bottom left, blue; bottom right, navy blue. Whether cotton, linen or silk fabric is used, the material must be cleaned of all dressings and oils before batik printing is started. Silk fabric should be soaked in a hot soapless detergent solution for about an hour and cotton should be boiled for about half an hour. Rinse carefully and hang the fabric to dry to minimise creasing. When the material is dry, draw the design out in pencil—the design shown here is based on a simple geometric repeat—and then stretch the fabric across a frame before waxing. Special frames can be purchased but a picture frame will do should you prefer to use one.





Knitting design/working from charts

This chapter deals with making a sleeveless top to match the skirt, using a squared paper chart and a planned knitting code.

Some knitted garments are so simple to design that a diagram is all that is required. Once a design becomes a little more complex it may be necessary to use a diagram plus a squared paper chart to plan details of shaping.

Sleeveless top

A matching top for the skirt you have already designed involves working with a diagram and with squared paper.

Tension and yarn

The same yarn and needles have been used to make the top as for the skirt (Patons Rainbow-dyed Double Knitting), therefore the number of stitches and rows to the inch are already known. If you alter the yarn you must determine before going any further the correct tension and the size of needles to be used.

Basic measurements

Draw a chart like figure 1.

Start with M—N, which is the total length from centre back neck to lower edge. Mark on the line the measurement you want M—N to be. Working from this central line draw in the other lines and mark the required measurements on each line.

O—P is the lower hemline and is $\frac{1}{2}$ hip measurement plus $\frac{1}{4}$in. V—P is the distance between waistline and hemline. If the hemline is required to be lower, nearer the widest part of the hips, the O—P measurement will have to be increased.

U—V is the waistline and should be $\frac{1}{2}$ the waist measurement plus tolerance. The top illustrated allows 3in tolerance on this measurement, but it is a simple matter to make the tolerance allowance less, depending on how waisted you want the finished garment to be.

Q—R is the bustline and should be $\frac{1}{2}$ the bust measurement plus 1in. The distance between R and P (measured straight as indicated in figure 1) should be the required length from hem to underarm.

S—T is the shoulderline and should measure your actual shoulder measurement—that is, the distance across your back from sleeve seam to sleeve seam.

Numbers of stitches

You can now calculate the number of stitches required along each of these lines by multiplying the total number of inches on each line by the tension number of stitches to 1in.

You can also calculate the number of rows between one line and the next by multiplying the number of inches by the number of rows to 1 inch, as measured on your tension sample.

Squared Paper

The diagram you have made gives you the main shape of the top, but for a garment that will 'sit' well it is necessary to add curved armholes, sloping shoulders and, for the front, an attractive curved neckline. Although these curves can be worked simply by knitting what you think would do when you come to these points, a plan made first will save having to unpick work if things go wrong.

Working out a squared paper chart maps out what is going to happen to each stitch and when it is going to happen. Remember, your squared plan is NOT a paper pattern, and is not therefore to scale. It may look quite out of proportion when completed.

Before you begin, decide on a code so that you can easily read each mark you make. On the following charts \ stands for a stitch knitted, / stands for a stitch purled, O is a stitch cast off, ∧ stands for 2 stitches worked together to decrease 1 stitch, V stands for one stitch worked into twice to increase one stitch. Eventually you will require more symbols but these can be decided on later. Become accustomed to

these simple ones first.
Each row of squares represents one row of knitting. Along the bottom line mark the number of stitches you are going to cast on. On a stocking stitch garment you need only mark the first and last stitch of each row. When you begin to work in more complex patterns, you may need to mark every stitch.
Continue to work upwards planning all that you have already calculated with the help of your diagram.
Figure 2 shows where curves need to be added.

Armholes
The armhole curve takes place in the first 2½-3 inches of the armhole and is more acute at its beginning.
Measure a point 2½ inches along the armhole as a guide. These are points 1 and 1 on Figure 2. Draw a curve lightly upwards from Q and R to the point 1. Decide how you are going to arrange the stitches which are to be cast off and decreased, and mark them onto your chart.
Figure 3 is the chart for the top illustrated in this chapter.

Shoulders
Measure the shoulder seam length required from each corner (S and T) towards the centre line and mark points 2 and 2 as in figure 2. Points 3 and 3 are measured approximately 1 inch down from S and T. This measurement will vary according to whether your shoulders are straight or sloping. Sloping shoulders will require points 3 to be marked lower down.
Draw a light line between 2 and 3 (figure 4) mark groups for casting off onto chart.
The centre neck stitches can be cast off or left on a stitch holder for neckband or collar.

Front
For this top, front and back are alike except for the shaping of the front neck. This can be indicated on the same chart if a different colour is used.
The centre front neck is always 2in lower than the back but you may decide to make it lower still. Plan the curve after drawing it lightly as in Figure 5.
All that is left to do is to plan how you are going to finish off the neck and armhole edges once the garment is made. Refer to the Knitting Know-how chapters for edging techniques.
Once your chart is completed, mark needle size, actual garment size, tension etc on the chart. When next you want a similar chart your map will be ready for you to use, complete with all relevant information.
Remember that for some garments, you will need separate charts for the back and the front.

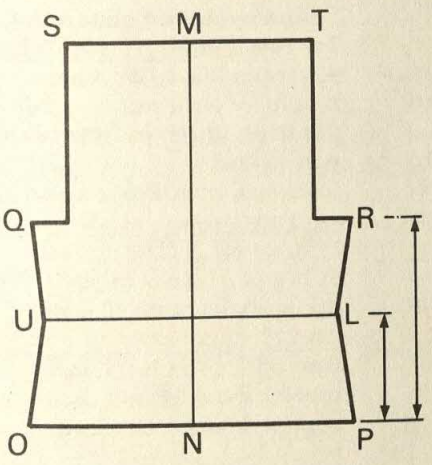


Figure 1

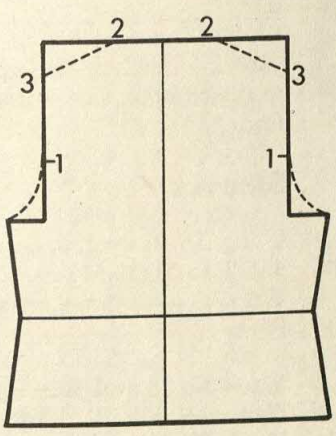


Figure 2

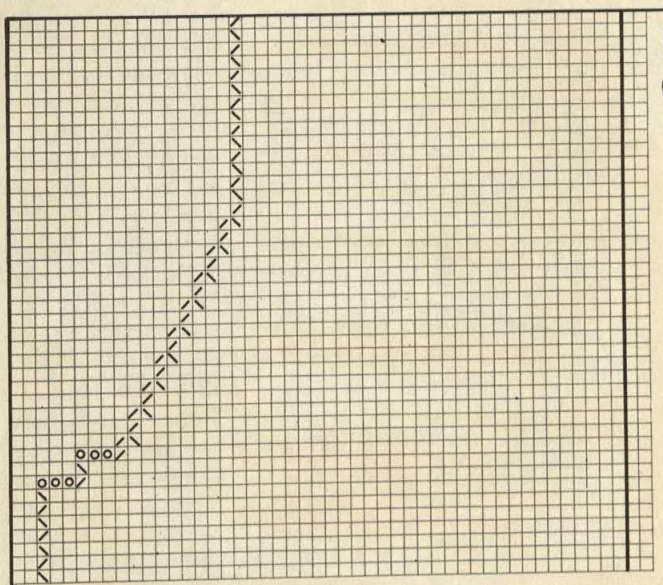


Figure 3
Chart for armhole

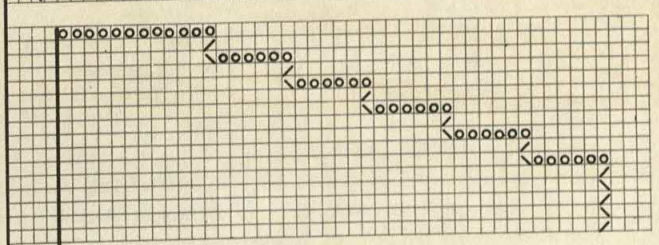
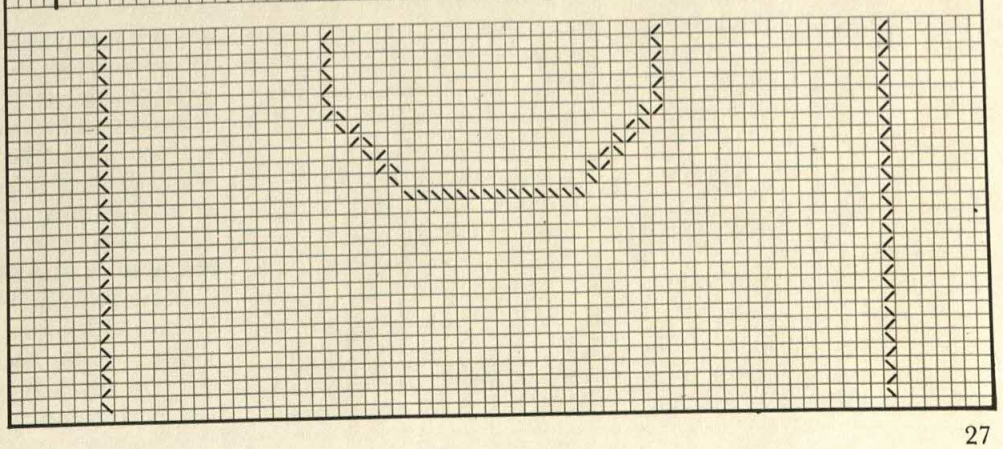


Figure 4
Chart for shoulder line

Figure 5
Chart for neckline



Knitting pattern Aran sweater

This authentic Aran sweater shows how traditional and unusual stitches can be combined to full effect. Made to last for a life-time, it is warm and practical.

Size
To fit 36[38:40:42:44:46]in chest
Length at centre back, 25[25¼:25½:27½:27¾:28]in
Sleeve seam, 18[18½:18½:19½:20:20]in
The figures in brackets [] refer to the 38, 40, 42, 44 and 46in sizes respectively

Tension for this design
6 sts and 6 rows to 1in over cross st worked on No.7 needles

Materials shown here
Mahony's Blarney Bainin Wool 21[22:24:26:27:29] 50grm balls
One pair No.7 needles
One pair No.9 needles
One pair No.10 needles
Two cable needles

Back

Using No.10 needles, cast on 97[103:107:113:117:123] sts.
1st row K2, *P1, K1, rep from * to last st, K1.
2nd row K1, *P1, K1, rep from * to end.
Rep these 2 rows 6 times more, then first row once.
Next row (P4, P into the front and then the back of next st—called PFB—,) 2[2:3:3:4:4] times, P4[7:4:7:4:7], K1, *(P1, K into the front and then the back of next st—called KFB—,) 5 times, P1, K1, KFB, K1, (P1, KFB) twice, P1*, K5, (P2, KFB, P2, K2) twice, P2, KFB, P2, K5, rep from * to * once more, K1, P4[7:4:7:4:7], (PFB, P4) 2[2:3:3:4:4] times. 120[126:132:138:144:150] sts.
Change to No.7 needles and commence patt.
1st patt row K1[2:1:2:1:2], (with yarn at back sl 1, K1, psso K st but while it is on the left hand needle K tbl—called SKPK —,) 7[8:10:11:13:14] times, K1, P1, *(K1, P2) twice K1, P4, (K1, P2) 5 times, K1*, P5, (K2, P2) 5 times, K2, P5, rep from * to * once more, P1, K1, SKPK 7[8:10:11:13:14] times, K1[2:1:2:1:2].
2nd patt row P16[19:22:25:28:31], K1, *(P1, K2) 5 times, P1, K4, (P1, K2) twice, P1*, K5, (P2, K2) 5 times, P2, K5, rep from * to * once more, K1, P16[19:22:25:28:31].
3rd patt row K2[1:2:1:2:1], SKPK 7[9:10:12:13:15] times, P1, * (K1, P2) twice, K1, P3, (pass right hand needle in front of first st on left hand needle and K second st, then P first st and sl both sts off left hand needle—called TR—, P1) twice, TR, P2, (K1, P2) twice, K1*, P5, (K2, P2) 5 times, K2, P5, rep from * to * once more, P1, SKPK 7[9:10:12:13:15] times, K2[1:2:1:2:1].
4th patt row P16[19:22:25:28:31], K1, *(P1, K2, P1, K2, P1, K3) twice, (P1, K2) twice, P1*, K5, (P2, K2) 5 times, P2, K5, rep from * to * once more, K1, P16[19:22:25:28:31].
Continue working the 16[19:22:25:28:31] sts at each end of the row in cross st as given in these 4 rows—called CS—.
5th patt row CS16[19:22:25:28:31], P1, *(K1, P2) 3 times, (TR, P1) twice, TR, P3, (K1, P2) twice, K1*, P2, into next st work K1, yfwd, K1, yfwd, K1, turn, P these 5 sts, turn, K5, turn, P5, turn, sl 2nd, 3rd and 4th sts over first st then K tog rem 2 sts tbl—called MB—, P2, (sl next 2 sts onto cable needle and hold at front, sl next 2 sts onto cable needle and hold at back, K2 from left hand needle, P2 from back cable needle and K2 from front cable needle—called C6L—, P2) 3 times, MB, P2, rep from * to * once more, P1, CS16[19:22:25:28:31].
6th patt row P16[19:22:25:28:31], K1, *(P1, K2) twice, P1, K4, (P1, K2) 5 times, P1*, K5, (P2, K2) 5 times, P2, K5, rep from * to * once more, K1, P16[19:22:25:28:31].
7th patt row CS16[19:22:25:28:31], P1, *(K1, P2) 5 times, K1, P4, (K1, P2) twice, K1*, P5, (K2, P2) 5 times, K2, P5, rep from * to * once more, P1, CS16[19:22:25:28:31].
8th patt row. As 6th.
9th patt row CS16[19:22:25:28:31], P1, *(K1, P2) 3 times, (pass right hand needle behind first st on left hand needle and pull front loop of second st through to back and P it, then K first st and sl both sts off left hand needle—called TL—, P1) twice, TL, P3, (K1, P2) twice, K1*, P5, (K2, P2) 5 times, K2, P5, rep from * to * once more, P1, CS16[19:22:25:28:31].
10th patt row As 4th.
11th patt row CS16[19:22:25:28:31], P1, *(K1, P2) twice, K1, P3, (TL, P1) twice, TL, (P2, K1) 3 times*, P2, MB, P2, K2, P2, (sl next 4 sts onto cable needle and hold at back, K2 from left hand needle, pass 2P sts from other end of cable needle back onto left hand needle, bring cable needle to front, P2 from left hand needle and K2 from cable needle—called C6R—, P2) twice, K2, P2, MB, P2, rep from * to * once more, P1, CS16[19:22:25:28:31].
12th patt row As 2nd.
These 12 rows form the patt and are rep throughout.
Continue in patt until work measures 17½[17½:17½:18½:18½:18½]in from beg, ending with a WS row.

Shape armholes
Keeping patt correct, cast off 7[10:10:10:10:10] sts at beg of next 2 rows and 8[8:8:7:9:11] sts at beg of next 2 rows. 90[90:96:104:106:108] sts.
Sizes 36 and 38in only. One st remains from CS at sides which is continued in g st.
All other sizes. Keep CS correct at sides.
Continue without shaping until work measures 24½[24¾:25:27:27¼:27½]in from beg, ending with a WS row.

Shape neck and shoulders
1st row Patt 38[38:41:44:45:46] sts and leave on spare needle for right Back, cast off 14[14:14:16:16:16] sts in rib patt, patt to end.
Complete left Back on these sts. Patt 1 row.
**Cast off 4[4:4:3:3:3] sts at beg of next row and 3 sts at same edge on next alt row. Then cast off 7 sts for shoulder at beg of next row and 3 sts at neck edge on following row.
Rep last 2 rows 1[1:1:2:2:2] times more.
Cast off rem 11[11:14:8:9:10] sts.**
With WS of work facing, rejoin yarn to rem sts and complete to match other side, working from ** to **.

Front

Work as given for Back until armhole shaping is completed. Continue without shaping until Front measures 10 rows less than Back to beg of neck shaping ending with a WS row.

Shape neck and shoulders
1st row Patt 41[41:44:47:48:49] sts and leave on spare needle for left Front, cast off 8[8:8:10:10:10] sts in rib patt, patt to end.
Complete right Front on these sts. Patt 1 row.
***Cast off 2[2:2:3:3:3] sts at beg of next row, then dec one st at same edge on next 12 rows.
Cast off 7 sts at beg of next row for shoulder and dec one st at neck edge on following row.
Rep last 2 rows 1[1:1:2:2:2] times more.
Cast off rem 11[11:14:8:9:10] sts.***
With WS of work facing, rejoin yarn to rem sts and complete to match other side working from *** to ***.

Sleeves

Using No.10 needles, cast on 45[45:45:51:51:51] sts.
Work 15 rows rib as given for Back.

Sizes 36, 38 and 40in only
Next row K1, P1, KFB, P1, K1, KFB, K1, (P1, KFB) twice, P1, K5, (P2, KFB) 3 times, P2, K5, (P1, KFB) 4 times, P1, K2, P1. 56[56:56] sts.

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Sizes 42, 44 and 46in only
Next row (KFB, P1) 3 times, K1, KFB, K1, (P1, KFB) twice, P1, K5, P2, K2, P2, KFB, P2, K2, P2, K5, (P1, KFB) 5 times, P1, K1, KFB, K1. 64[64:64] sts.

Change to No.7 needles. Commence patt.
1st row P0[0:0:4:4:4], (K1, P2) 5 times, K1, P5, (K2, P2) 3 times, K2, P5, (K1, P2) twice, K1, P4, (K1, P2) 1[1:1:2:2:2] times, K1, P1[1:1:2:2:2].

Continue in patt as set, inc one st at each end of 5th and every following 5th[5th:5th:5th:5th:4th] row until there are 90[94:96:104:106:110] sts, taking extra sts into patt as follows:
The first 11[11:11:7:7:7] extra sts at each side will complete the panel of straight and wavy rib, the next st added will be a P1 rib and the rem 5[7:8:12:13:15] sts each side are in CS.

Continue without shaping until sleeve measures 18[18½:18½:19½:20:20]in from beg, ending with a WS row.

Place coloured markers at each end of last row, then work 16[19:19:18:20:22] rows more without shaping.

Shape top
Cast off 4[6:7:4:5:7] sts at beg of next 2 rows, 5[5:5:7:7:7] sts at beg of next 8 rows and 9[9:9:8:8:8] sts at beg of next 2 rows. Cast off rem 24 sts.

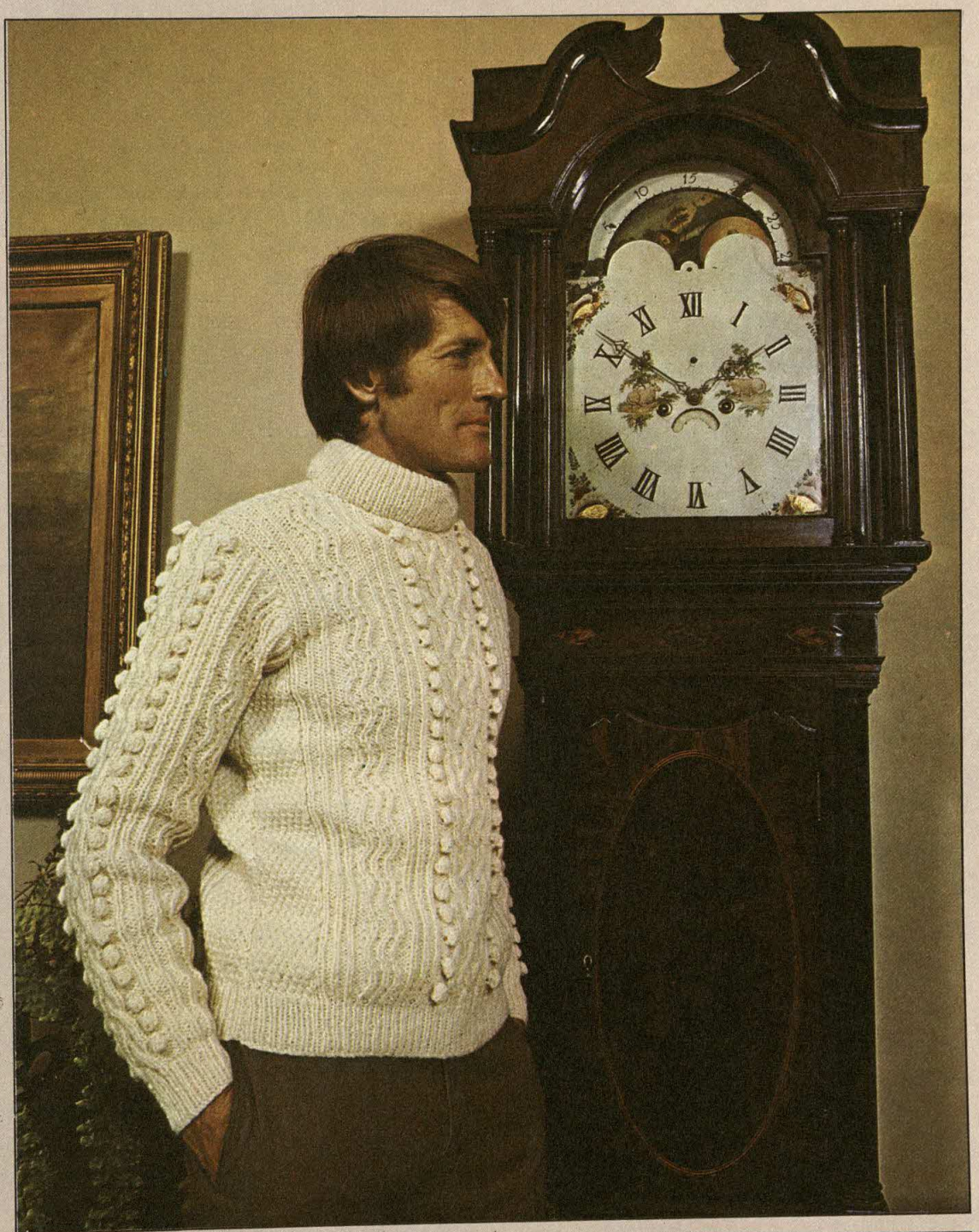
Neckband

Using No.9 needles, cast on 113[113:113:121:121:121] sts and work 8 rows rib as given for Back.

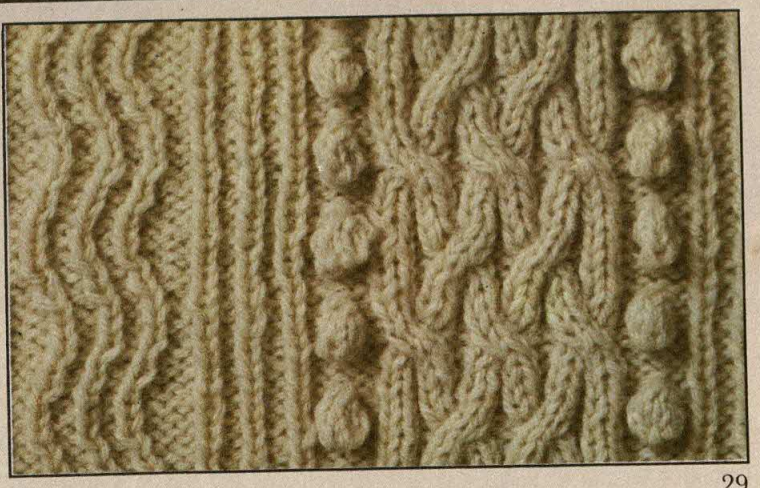
Change to No.10 needles and work 16 rows, then change to No.9 needles and work 8 more rows. Cast off in rib.

To make up

DO NOT PRESS.
Join shoulder seams. Press seams on WS under a damp cloth and using a warm iron. Sew cast off edges of sleeves to sides of armholes and sides of sleeves above markers to armhole casting off. Press seams. Remove markers.
Join side and sleeve seams and press.
Join ends of neckbands and press with point of iron. With RS facing and seam level with left shoulder seam, sew cast on edge to neck edge. Press seam with point of iron. Fold neckband in half to WS and slip stitch cast off edge to previous seam.



An Aran sweater to look smart and keep him warm
Close-up stitch detail ►



Stitchery design/texture

In the first chapter, shape, tone and colour were considered, and these aspects of design are as important in embroidery as they are in painting. In embroidery however, the possibilities for creating visually exciting designs through the use of textures is of particular importance. This chapter deals with the contrasts, balance and textural effects.

Modern embroidery may at first glance look formless, even chaotic. But it's rather like learning a language—once you know the vocabulary it begins to mean something. The last stitchery chapter showed a realistic interpretation of a pear; a design which simplified the play of light over the curving surface; and a design which sliced the pear in half, then cut the shape into sections to make a pattern.

Pears 1-3 in this chapter are like the 'sliced' pear—using the flat shape and cutting it up in different ways to produce a decorative pattern as a vehicle for stitches and colour.

Designs 4-6 are freer, more abstract. Lines dissolve, flow, shatter. You might see the mellow ripeness of a pear in 4; or a glistening in sunlight after rain in 5; or 6 may seem quite abstract, like music.

So before you start to design, decide whether you want a pattern with stitches and colours, or an impressionistic or abstract picture.

The experienced designer feels subconsciously that a shape is right, that an area needs a denser or more open stitch. The embroiderer new to design has consciously to consider basic principles.

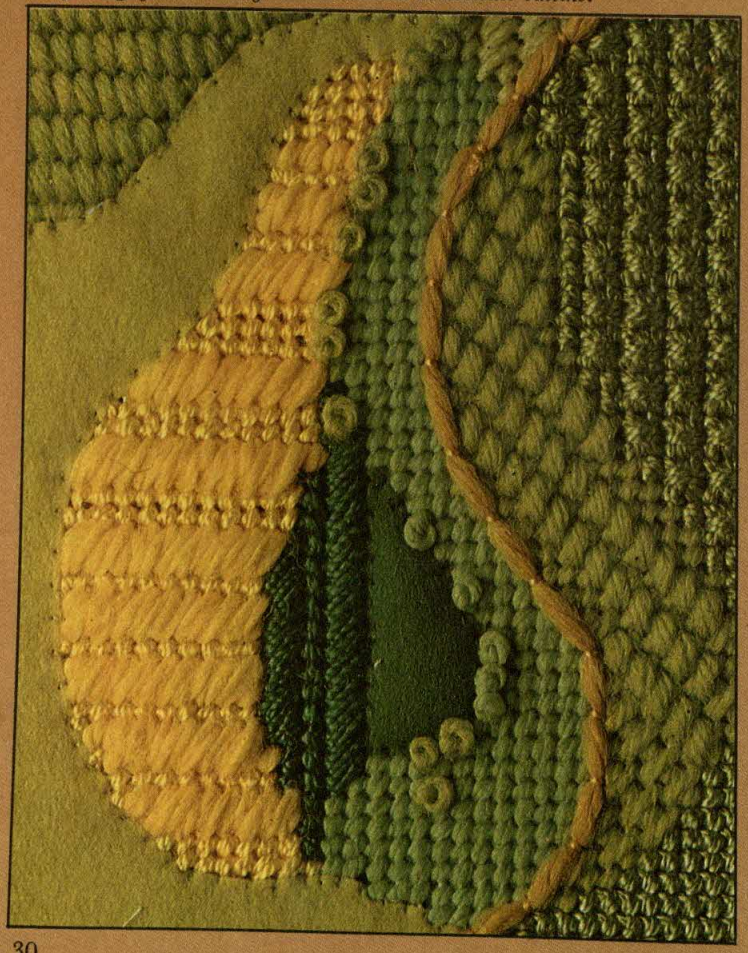
If you plan to make your own design it's wise to keep the basic shape simple. If your line work is shaky, make a template of the motif, cut it out of paper, cut it up and move the bits around. Or draw round the template, overlapping the outlines until you have a pleasing design. Now plan the stitch areas, having prepared yourself with a repertoire of techniques, a varied collection of fabrics for backgrounds and applied areas, beads, sequins, and buttons.

Texture versus colour. It's risky going to town with every stitch and colour in the hope that something 'modern' will result—it's liable to produce a chaotic effect. If the aim is to exploit texture, do exercise restraint in the range of colours used. If you choose six equally vivid, contrasting colours and six different textures, the vibrations produced by the colours make the texture of secondary importance. Concentrate on ridges and knots, beads, thick and thin threads, slub or nubbly backgrounds, enhanced by closely related colours.

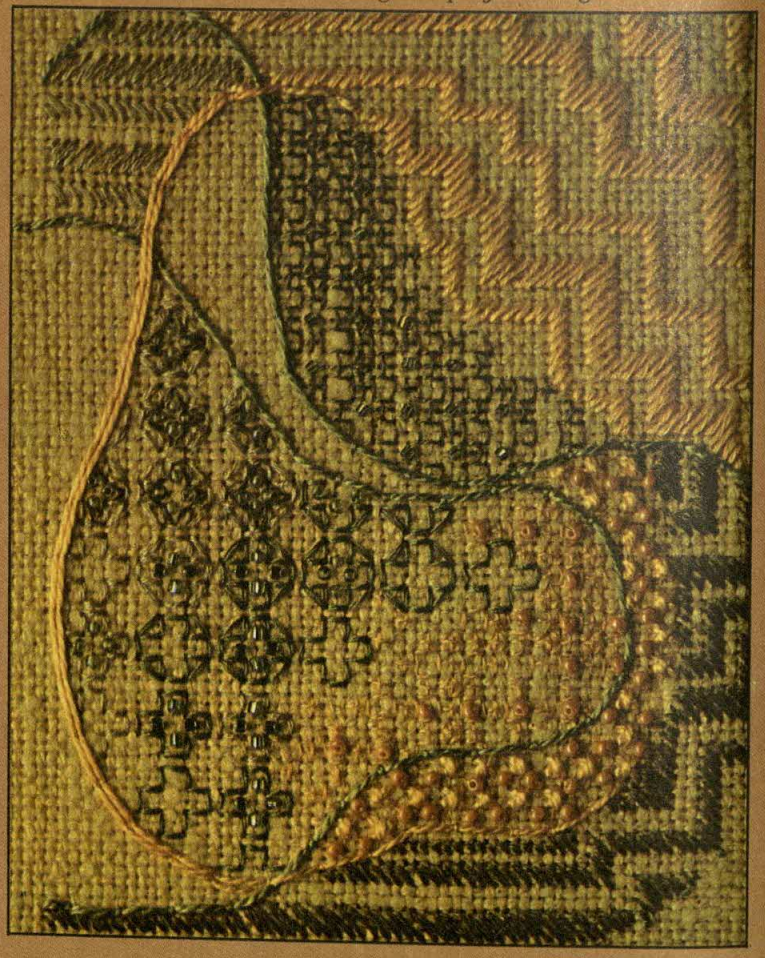
Contrast of texture. Choose stitches that foil each other well, like the curving couched threads with French knots in 4 or the contrast of rough and smooth canvas work textures in 1. With counted thread embroidery, bear in mind the relationship between the background fabric and the embroidery thread. Think of the spaces to be filled as well as the areas to be left unfilled.

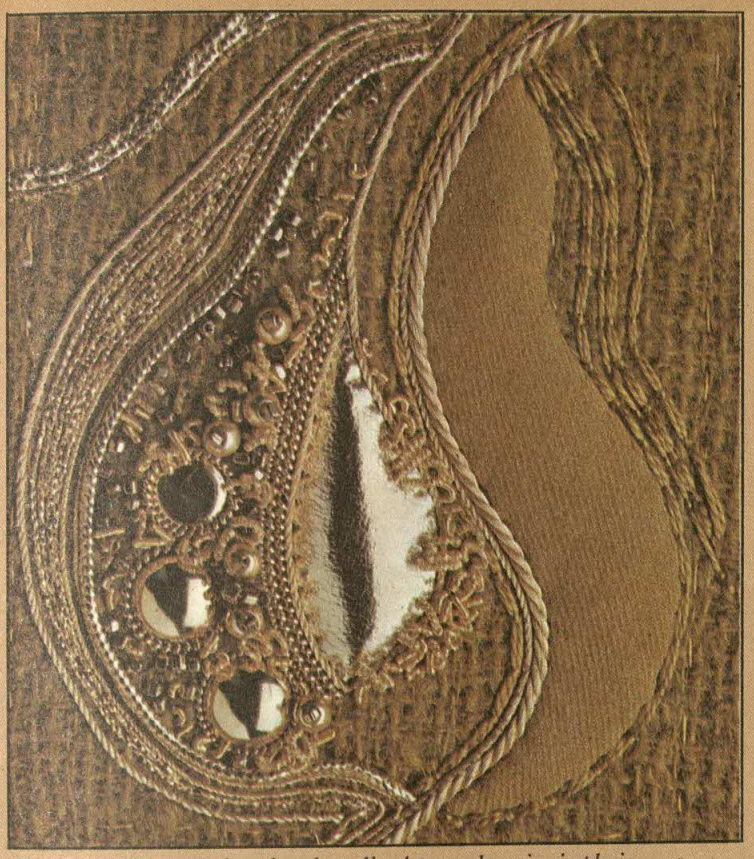
Placing the texture. The eye tends to go to the area of maximum contrast of tone and texture, so it is usually better to keep heavier texture away from the edges and corners of a design in a rectangle so that the eye remains close to the central area. Of course, these are only suggestions—if you want a riot of colour and texture—go ahead and have fun.

The pears illustrated move even further away from the realistic interpretations of the last chapter. The pear is cut in half to show the seeds within the fruit and the texture of the flesh yet, at the same time, the feeling of the whole fruit is retained in abstract outline.

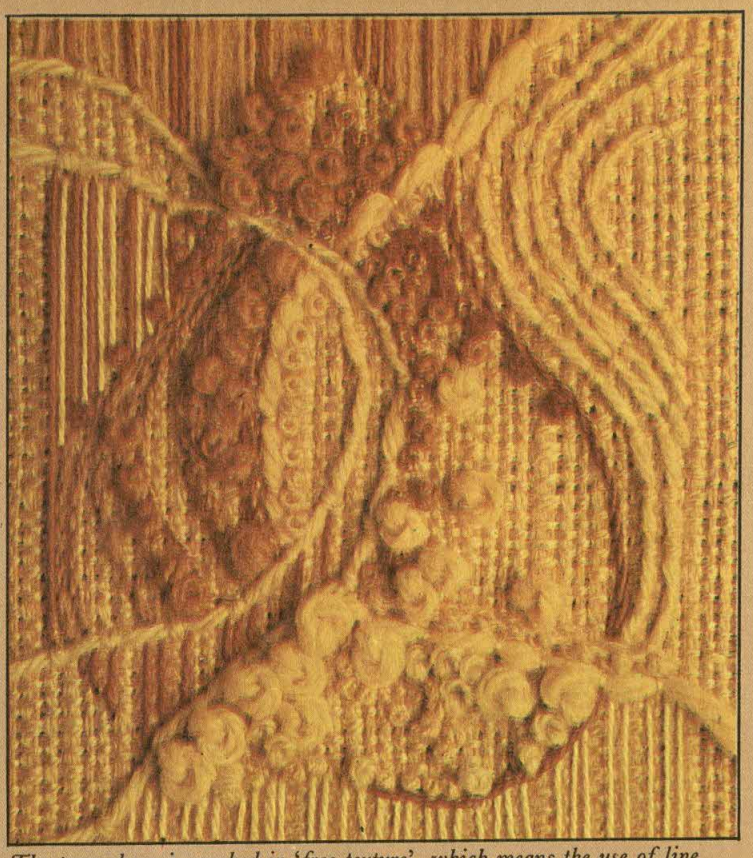


The attractive interpretation on the left is worked on canvas using a variety of canvas work stitches and different textures of thread. The pear below uses a counted thread technique, the background fabric being allowed to contribute to the interesting concept of the design.

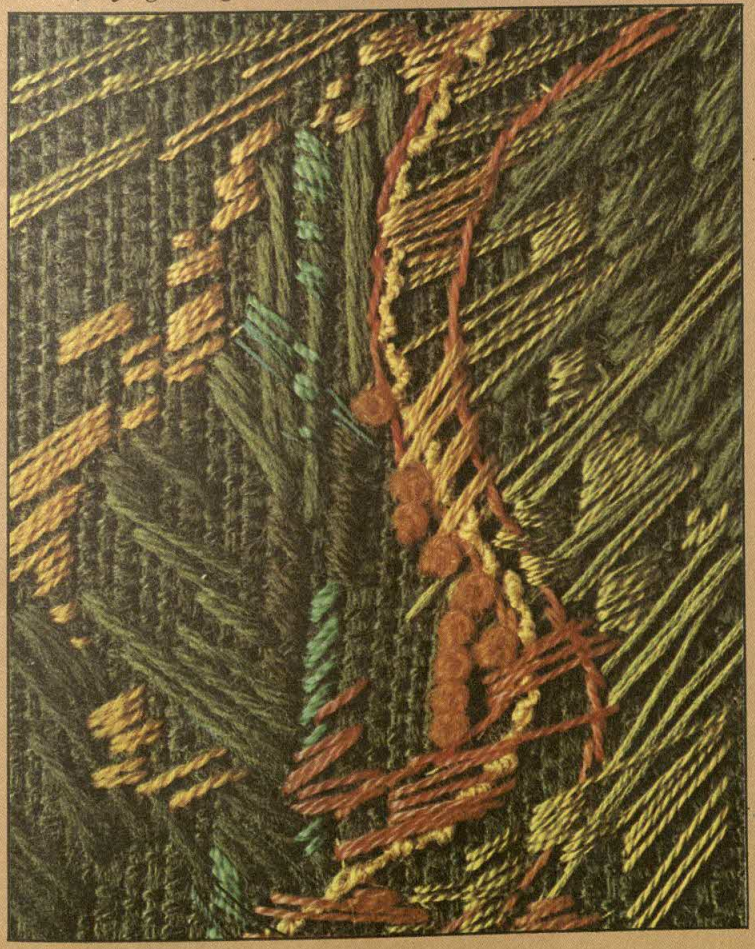


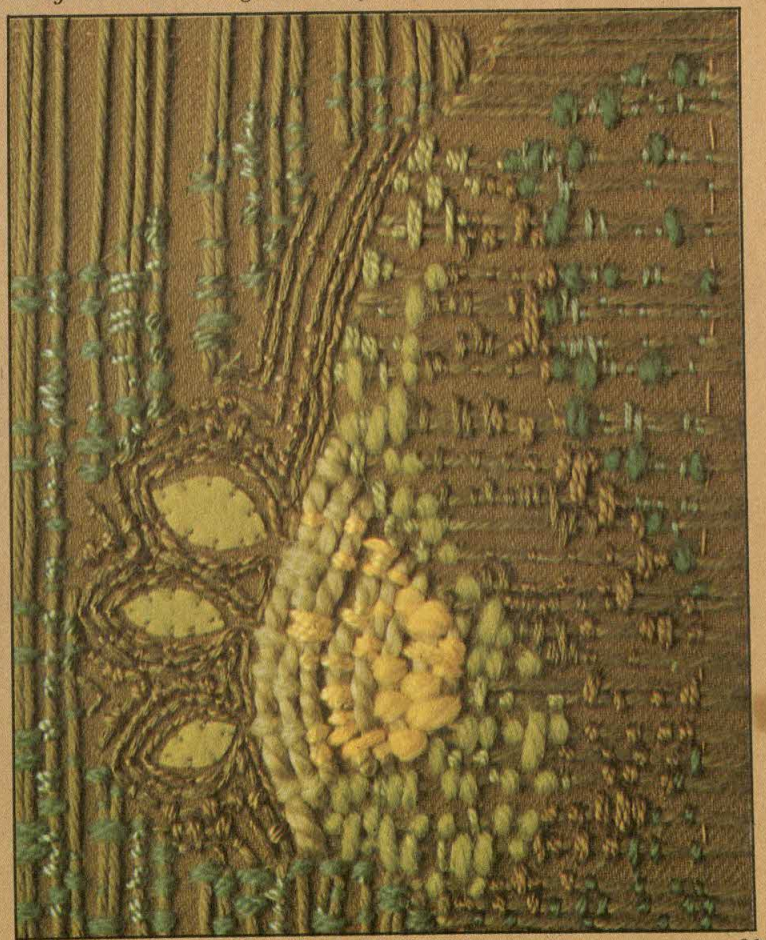


The beautiful metal thread and appliqué pear above is simple in treatment. Colour is restricted and the textural contrast is achieved with threads, leather and fabric. The impressionist pear below uses straight stitches, relying on angle and colour for the impact of the design.

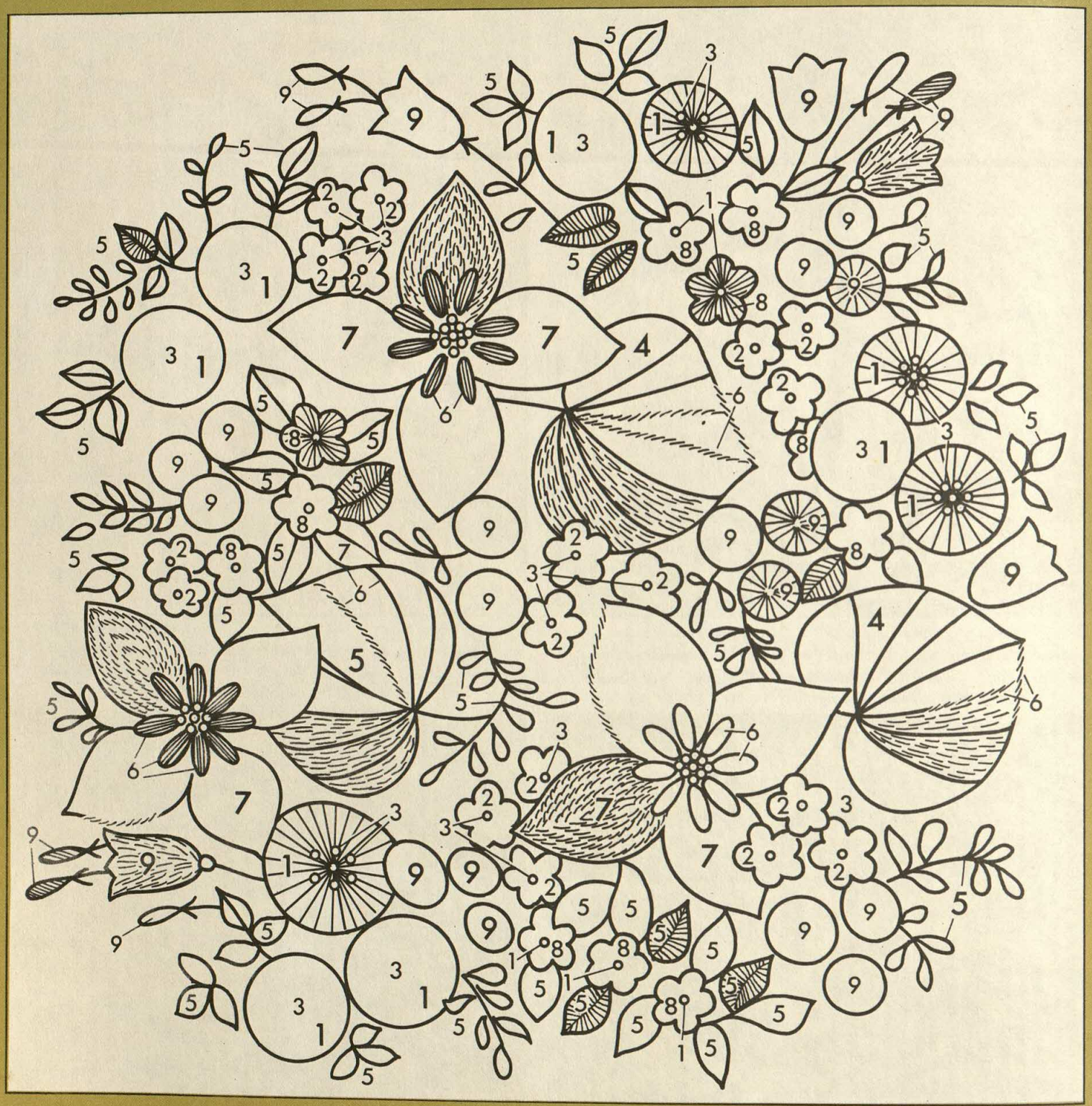


The pear above is worked in 'free texture', which means the use of line and lumpy texture, the embroidery overcoming a strong fabric background. The pear below is almost pure abstract, the seeds enlarged as a concept of the life within and brought outside of the fruit.





Stitchery pattern/hedgerow



Although only one type of yarn is used to work this design, textural interest is achieved by clever use of stitches. Elegant for a cushion cover, the design also frames well to make a matching picture.

To make a cushion 14 inches square and a picture 14 inches square, excluding frame, you will need:

Cushion

- ☐ White linen 12in by 12in
- ☐ Sage green fabric, satin or any close weave material to complement white linen, 15in by 15in.
- ☐ Sewing thread, sage green
- ☐ Cushion pad 16in by 16in

Picture

- ☐ White linen 15in by 15in
- ☐ Sage green fabric 15½in by 15½in
- ☐ Strawboard, two pieces, each measuring 14in by 14in
- ☐ Fabric adhesive

For both cushion and picture

- ☐ 1 skein DMC Stranded Cotton in each of the following colours:
  1. 972 gorse yellow; **2.** 335 rose pink; **3.** 608 orange; **4.** 783 muscat green; **5.** 3052 moss green; **6.** 895 dark moss green; **7.** 3346 grass green; **8.** 729 azure; **9.** 995 periwinkle
- ☐ Crewel needles Nos. 6 and 7
- ☐ Sharps needles to use for the plain sewing
- ☐ Embroidery frame

Working the design

The embroidery method is the same for both the cushion and the picture. Use four strands of thread for colour No.1—gorse yellow; one strand for colour No.4—muscat green; and two strands for the remaining colours.

Mark the centre of the fabric in each direction and transfer the design to the fabric, either by the carbon paper method (Embroidery chapter 4) or by the tissue paper method (Embroidery chapter 66). Frame up the fabric.

The stitchery is freely worked and for success in this apparently casual embroidery, stitch with the growing points of the leaves and flowers in mind, shaping the lines and curves as you stitch. The type and direction of the stitch used is indicated on the outline diagram. Work the underlying areas, such as the petals of the large flowers, first.

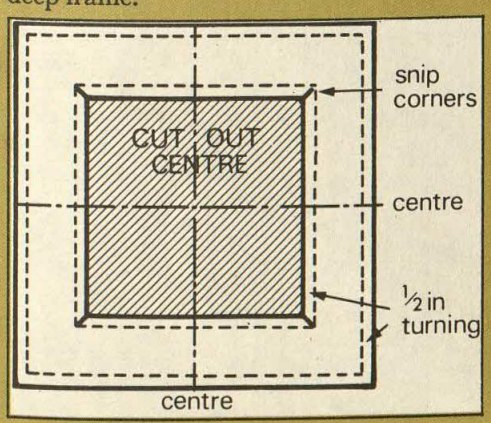
Making up the cushion

Press the finished embroidery. From the 15 inch square sage green fabric cut a 9 inch square from the centre. Snip ½ inch into the corners of the remaining fabric frame. Turn in the edge and press. Matching centres, tack the square mount in position over the embroidery and using matching thread, stab stitch the two together. Work a small stitch on the surface and a larger underneath. Couch six strands of oak brown thread where the edge of the mount touches the embroidery. Make up the cushion in the usual way.

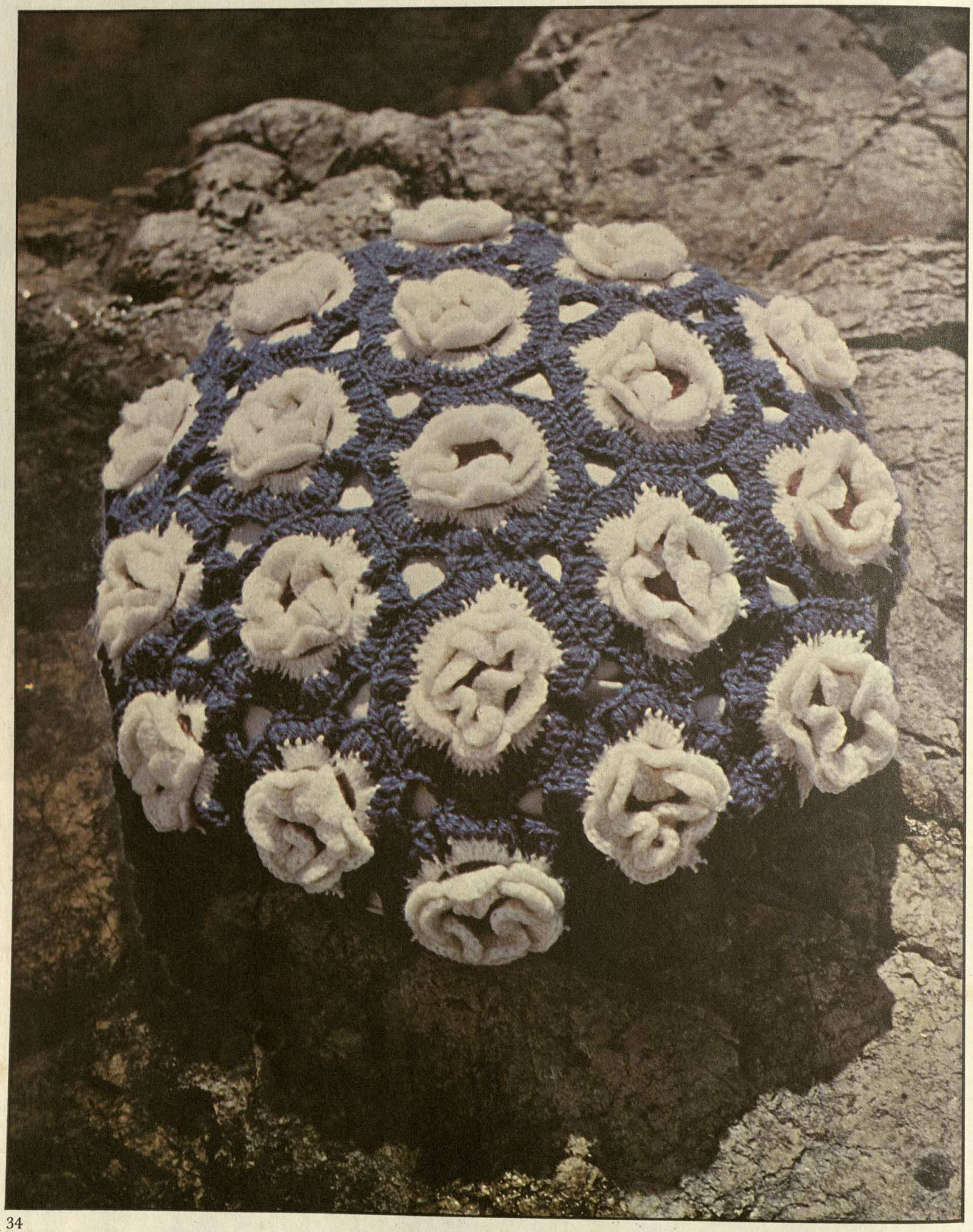
Preparing the picture for framing

Cut a hole 9 inches square in the centre of the 15½ inch square sage green fabric. Cut a hole 10 inches square in the centre of one of the pieces of strawboard. Snip into the corners of the fabric mount as before and mount the sage green fabric onto the strawboard, mitring the corners and securing the fabric on the back of the mount with small spots of adhesive.

Mount the embroidered linen on the second piece of strawboard. Frame in a deep frame.



Home crochet/flower cushion



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The top of this fun cushion is covered in flowers worked in three colours. The flowers have three dimensional petals, and the back of the cushion is a simple circle worked in trebles.

Size
About 14in diameter

Tension for this design
7tr and 4 rows to 2in worked on No.4·50 crochet hook

Materials shown here
Twilley's Stalite
4 balls main shade, A, blue
2 balls B, white
1 ball C, red
One No.3·00 (ISR) crochet hook
One No.4·50 (ISR) crochet hook

Flower motif

Using No.3·00 hook and C, work 10ch, join with ss into first ch to form a ring.
1st round 3ch to count as first tr, 17tr into ring. Break off C.
2nd round Join in B, 1dc into first tr, (5ch, miss 2tr, 1dc into next tr) 5 times, 5ch, miss 2tr, join with ss into first dc.
3rd round Into each ch loop work 1dc, 1htr, 6tr, 1htr, 1dc.
4th round *7ch, 1dc into same st as dc on 2nd round, rep from * five times more.
5th round As 3rd.
6th round As 4th.
7th round As 3rd. Break off B.
8th round Join in A and using No.4·50 hook, work 3ch to count as first tr, 1tr into each st all round. Fasten off.
Make 18 more flowers.
Sew together placing one flower in centre, 6 round central flower and then 12 on outer circle.

Back

Using No.4·50 hook and A, work 8ch and join with ss to form a ring.
1st round 3ch to count as first tr, 11tr into ring, join with ss to 3rd of first 3ch.
2nd round 3ch, *2tr in first st, 1tr in next st, rep from * to end, join with ss into 3rd of first 3ch. 18 sts.
3rd round 3ch, *2tr into first st, 1tr into each of next 2 sts, rep from * to end, join with ss into first of 3ch. 24 sts.
4th round As 3rd. 32 sts.
5th round 3ch, *2tr into first st, 1tr into each of next 3 sts, rep from * to end, join with ss into first of 3ch. 40 sts.
6th round 3ch, *2tr into first st, 1tr into each of next 4 sts, rep from * to end, join with ss into first of 3ch. 48 sts.
7th round 3ch, *2tr into first st, 1tr into each of next 5 sts, rep from * to end, join with ss into first of 3ch. 56 sts.
8th round As 5th. 70 sts.
9th round As 6th. 84 sts.
10th round As 5th. 105 sts.
11th round 3ch, *2tr into first st, 1tr into each of next 6 sts, rep from * to end, join with ss into first of 3ch. 120 sts.
Fasten off.

To make up

Press work with a warm iron over a damp cloth.
Join Back to Front, leaving a gap to insert the cushion.
Push inner ring of petals into position.

Worked in pretty pastels or bright contrasting colours, the flowerets can be used for a wide variety of decorations for home furnishings. From the top: encircling a lamp-shade, two on an oven mitt, for an unusual tie-back for curtains, to decorate a cot cover, for an egg cosy, along the edge of a blind, and to make a pretty morning set.

Design in dressmaking/more darts, and seams

This chapter continues with dart manipulation covering curved and angled bust darts, back darts and hip darts. From here it is a simple step to the cutting of curved bodice seaming and other contour seams which incorporate the dart shaping.

Back darts

Swinging the darts need not be confined to the bodice front: attractive effects can also be achieved at the back.

1. As the shoulder blades are a much flatter area than the bust, a little more flexibility as to the exact position of the darts is possible. So, rather than attempting to work them out on paper and perhaps being disappointed with the final result, decide more or less where you would like the darts and then cut your fabric with plenty of surplus seam allowance.

2. Ask a friend to fit you—on one side only—first placing two or three pins down the centre back to hold the fabric in place. Then gently stroke the fullness into the desired position and pin a dart.

3. Take the back off and carefully mark both stitching lines of the dart before unpinning it.

4. Fold the bodice along the centre back and mark the dart through to the other side.

5. Do consider the position of the darts carefully as some possible shoulder dart positions could be very unflattering to all figures, possibly giving a widening or round shouldered effect.

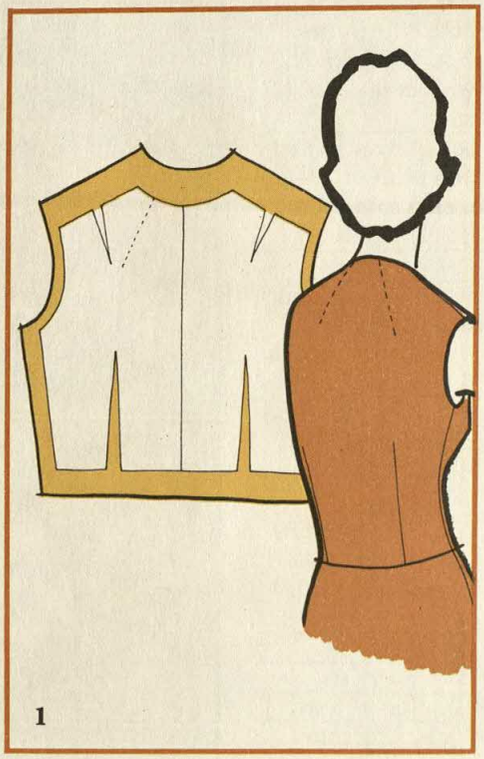
Hip darts

6. Hip darts, too, can be swung with very attractive results. As a rule the purpose of hip darts is to take the surplus fabric above the hip bone up into the waist-line. There is, however, no reason why they should not be swung in any direction you please, apart from the usual practical considerations that apply to all darts of fabric, grain, pattern and, naturally, your own shape.

Do make sure that the hip darts marry well with the darts on the bodice. In addition, to look really good the angle of both sets of darts usually needs to be the same—this sort of touch is one of the marks of a good design.

Hip bones vary in both shape and prominence and, as with the shoulder blades, this area is flatter than the bust point; so again there is a certain amount of flexibility as to where they may start.

If a really close and exact fit is wanted two darts may give a better result than one, though this will also depend on the figure type and the prominence of the stomach.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Remember, on a dress which is really closely fitted at the waist, unless you have an exceptionally flat stomach, the skirt waist at the front should always be slightly larger than the corresponding part of the bodice. The extra length is eased in during the making up.

Most women like to look slim-waisted, so you will notice that nearly all the darts in the sketch slant inwards towards the waist. Even the exceptions are placed so that they give a slimming effect.

7. Hip darts that slant outwards into the waist would flatter no one.

8. The back hip darts can also be varied if you wish, but do beware of giving a big-bottomed look.

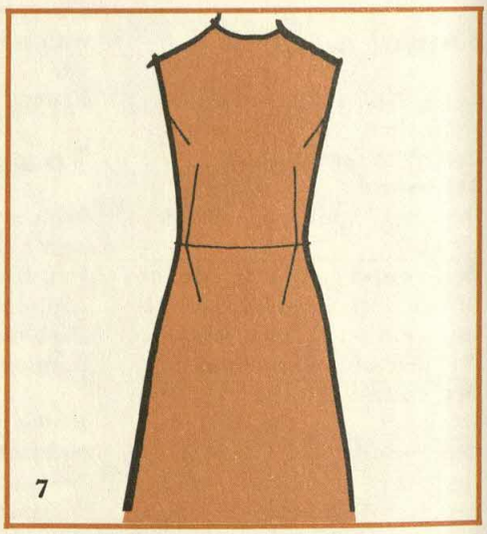
9 and **10.** Particular care must always be taken to see that any darts that meet at a seam do meet, and very precisely (9); nothing looks worse than a near miss (10). It helps to keep a tape measure handy when moving darts around.

11. Sometimes, instead of stitching the darts in the normal way, a good idea is to leave them as tucks or folds.

12. Here the darts are stitched a little way down but not right to the points.

13. Alternatively the darts could be top-stitched on the right side instead of, or as well as, the usual stitching. This detail is usually married with similar stitching detail elsewhere on the garment.

14. Another idea is to stitch the darts in the usual way but to the outside of a garment; here too the rest of the design should be carefully planned to echo this detail in some way.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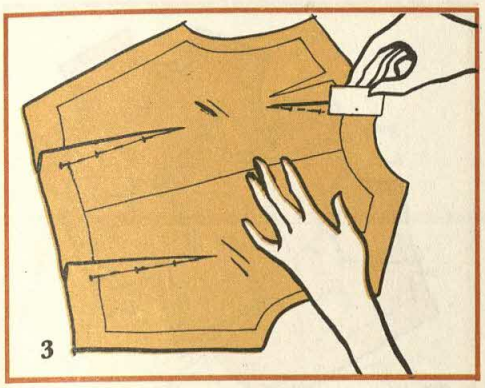
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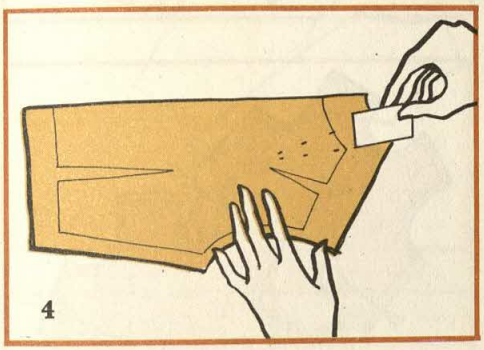
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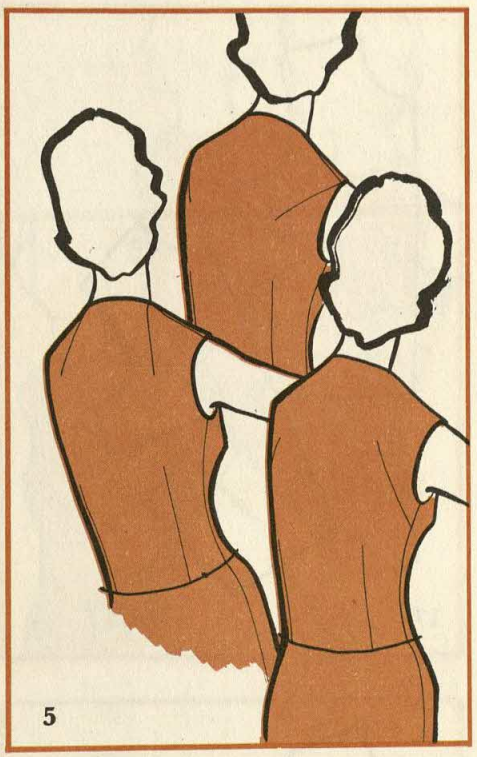
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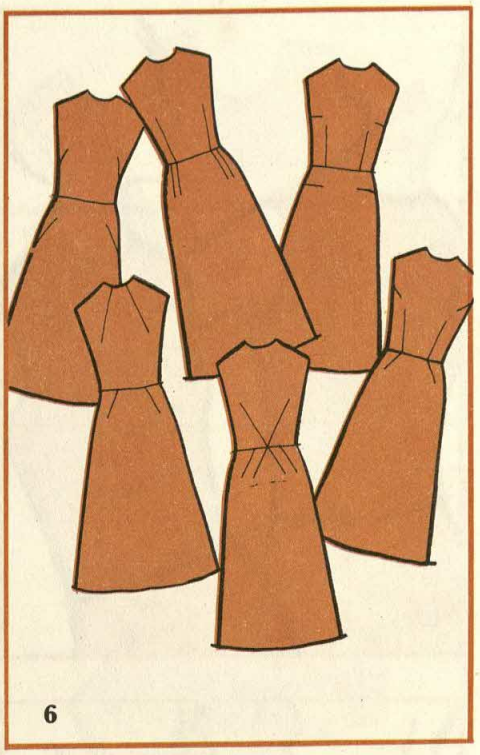
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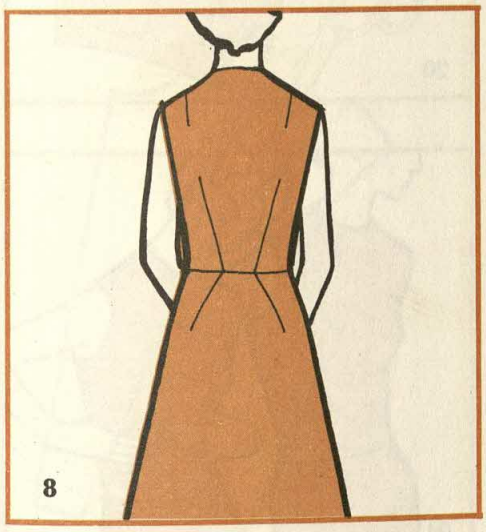
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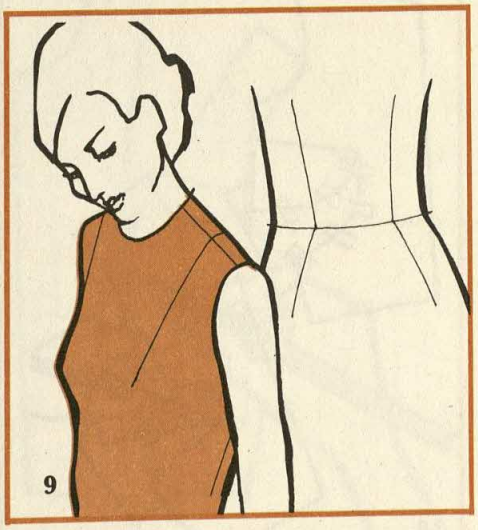
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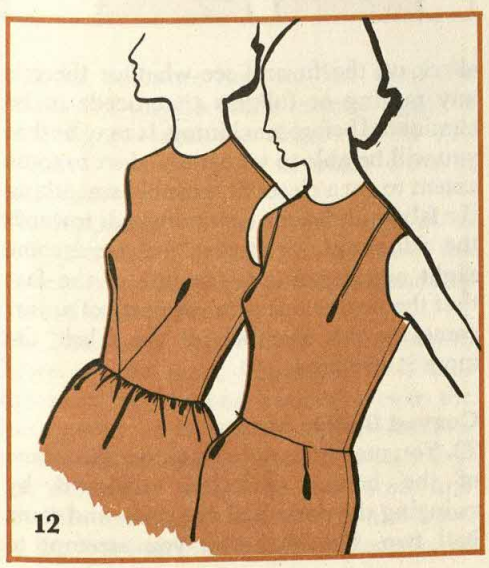
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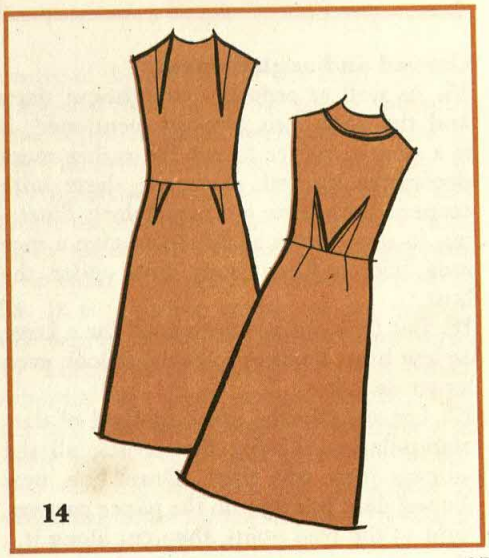
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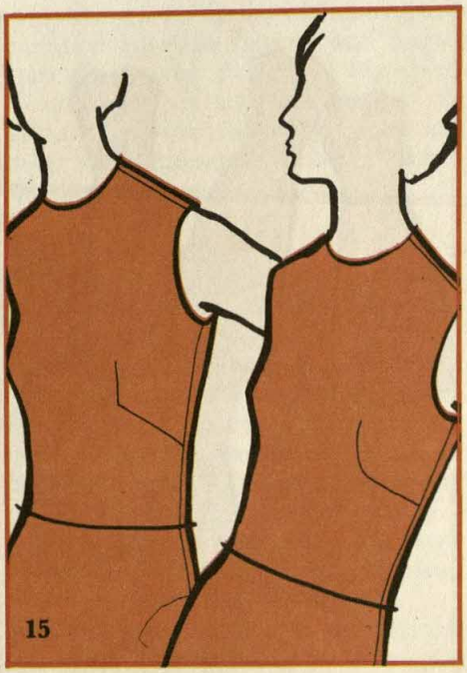
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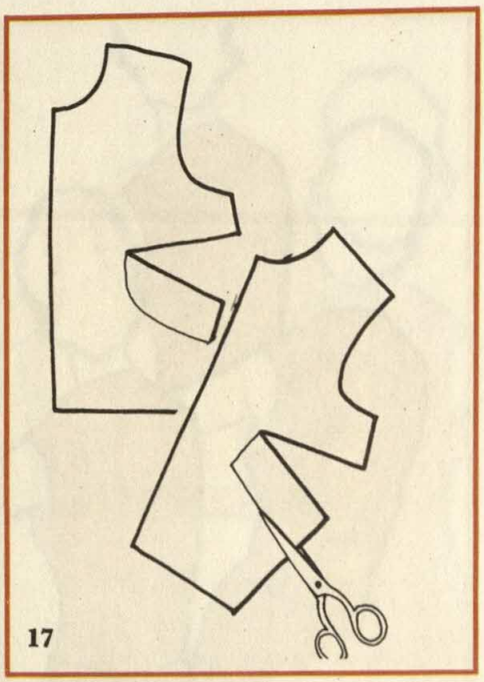
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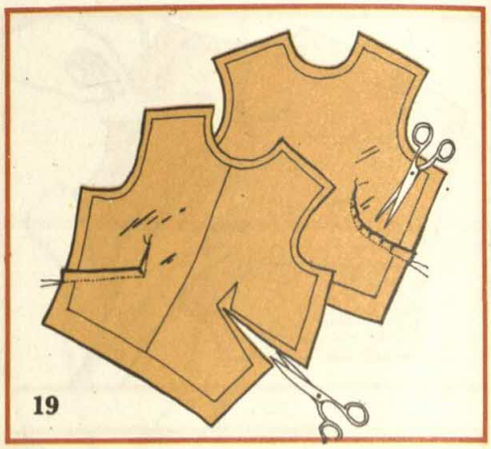
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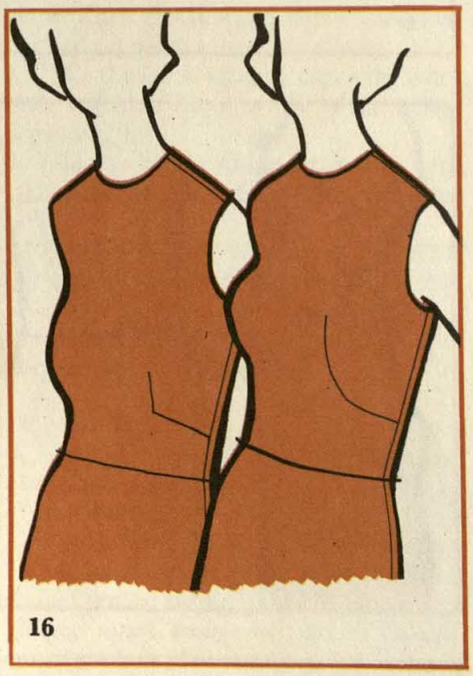
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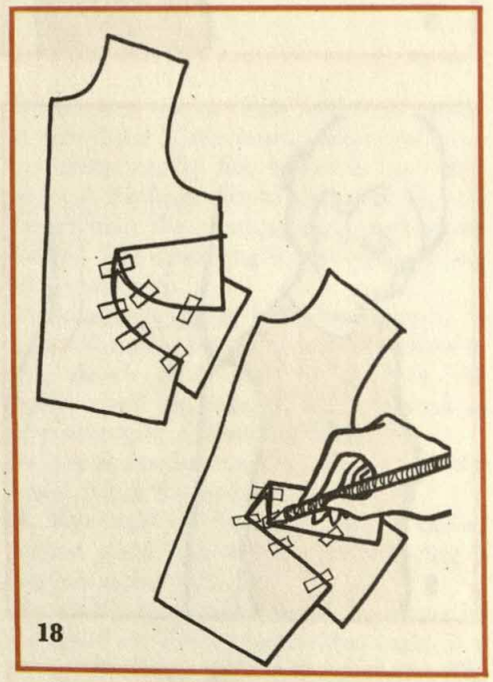
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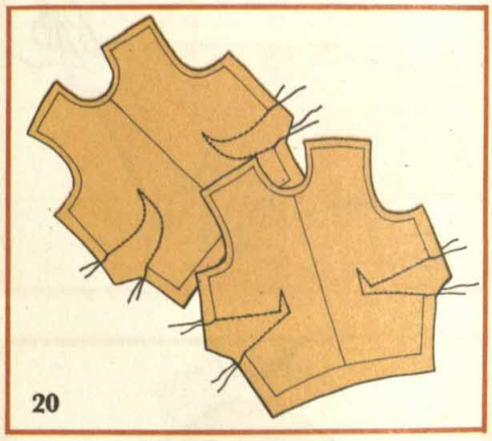
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Curved and angled darts

15. As well as ordinary straight-cut darts and the variations already mentioned, it is a simple matter to cut the rather more decorative curved darts, or darts with corners. Both these are particularly flattering to small busts and help to give a nice long, closely-fitted body line under the bust.

16. But they are not very good for a large or low bust, tending to make it look even larger or lower.

17. Use exactly the same method of dart manipulation, having first swung all the fullness into one dart. Draw the new shaped dart position on the paper pattern, right to the bust point, then cut along it.

18. Close the original darts and draw in the new one, remembering that the point must always be a certain distance from your actual bust point.

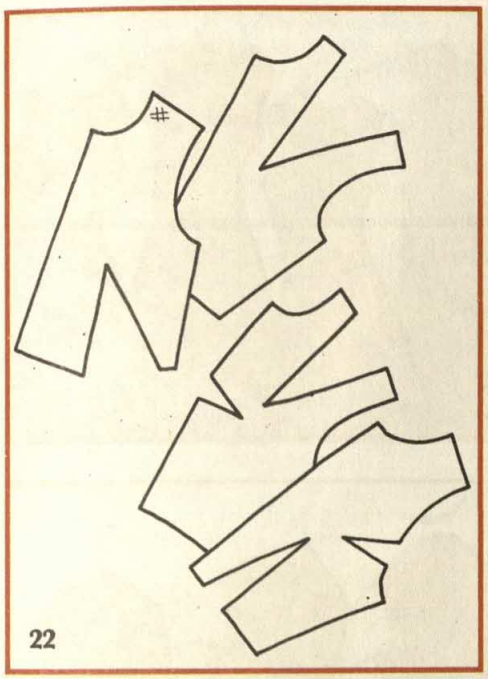
19. These darts will have to be cut through the centre before they are stitched, and obviously the raw edges will need to be clipped in places to ensure that there is no distortion or pulling on the right side of the garment.

20. It is advisable, before cutting them, to reinforce the stitching line with a line of machine stay stitching, particularly if you are using a fabric that frays or stretches easily.

21. It is also advisable to try on the dress with the dart tacked so that you can check on the fit and see whether there is any pulling or fullness that needs to be eliminated before machining. It may be that you will be able to take in the dart to some extent to get a closer fit, possibly smoothing the fabric under the dart outwards towards the side seam; or it may just need some slight adjustment on account of the fact that the nearer one side (or part) of a dart comes to the true bias of the fabric the more it stretches.

Curved bodice seams

22. You may have noticed earlier that some of the bodice variations achieved by swinging the darts had one dart, and some had two. Provided that you attempt to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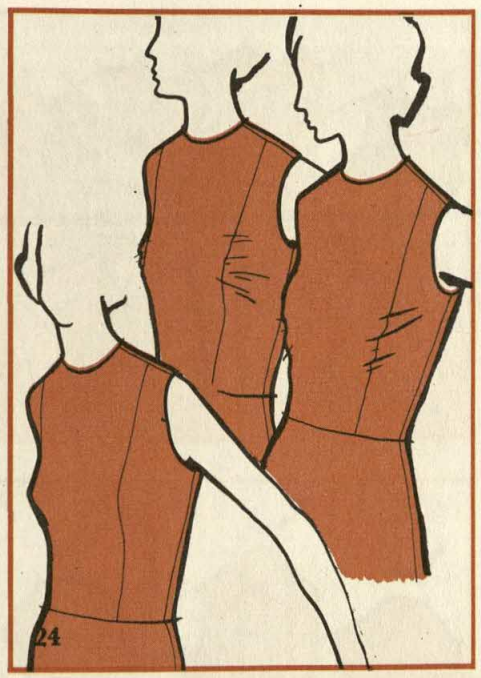
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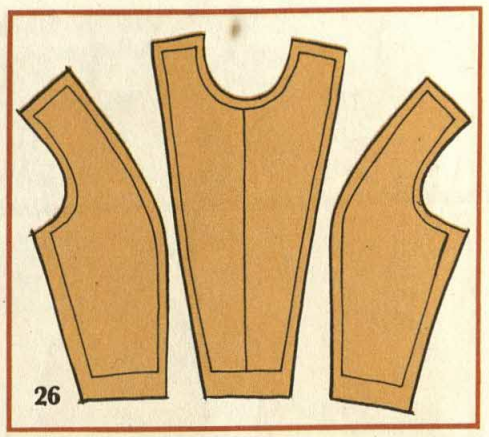
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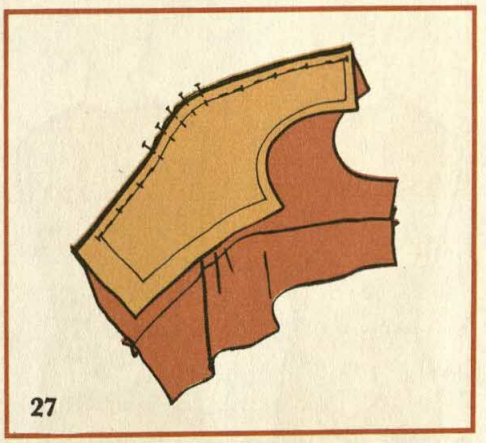
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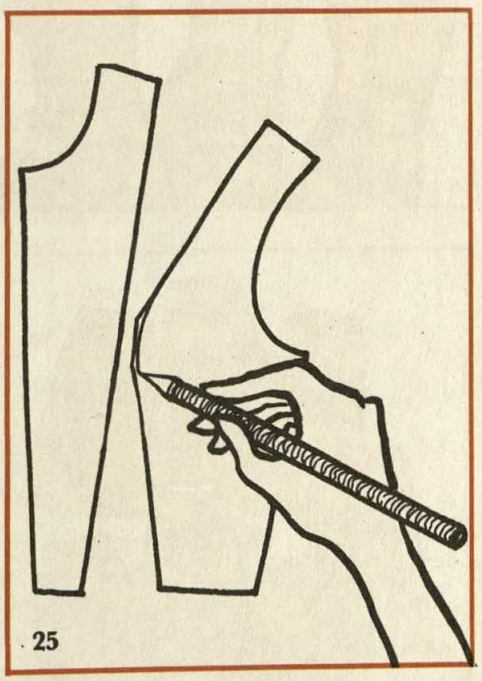
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28

take in no more and no less than the amount of surplus fabric exactly right for your figure—and the degree of fit you require—you can have as many darts as you wish.

23. Supposing you had two darts, as in this pattern, it is easy to see how the pattern could be cut in two and seamed up instead of darted.

24. The more closely fitted the garment, however, the more important it is that the seam should pass precisely over the bust point. If it passed to the inside it would drag across the bust. If it passed to the outside it would be too loose, and possibly cave in at the side of the bust. So the first step is to extend the darts to the bust point.

25. Then the original straight lines must be re-drawn to a smooth and continuous curve. Be particularly careful not to add a lot more fullness to one side of the pattern without taking the same amount away from the other while drawing these lines, otherwise you will find yourself with a lot of surplus fabric which will have to be got rid of at a later stage.

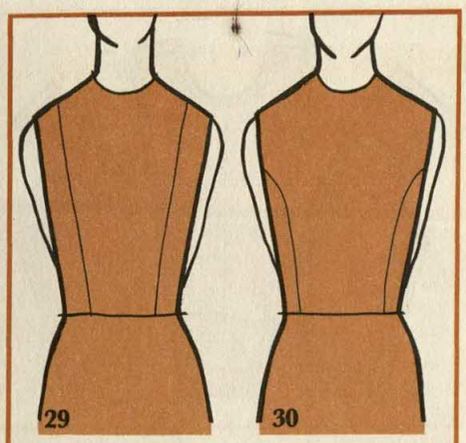
The reverse also applies—if you take away from one side you must add to the other.

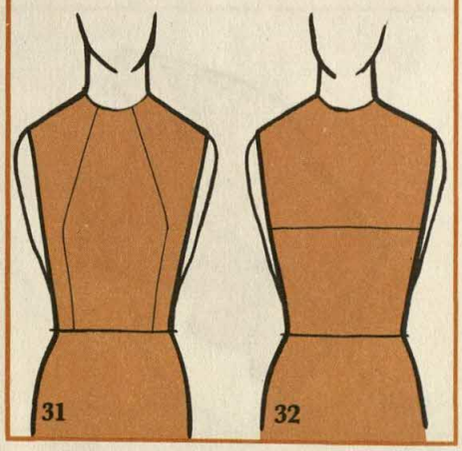
26. Add seam allowances to both edges when cutting out the dress.

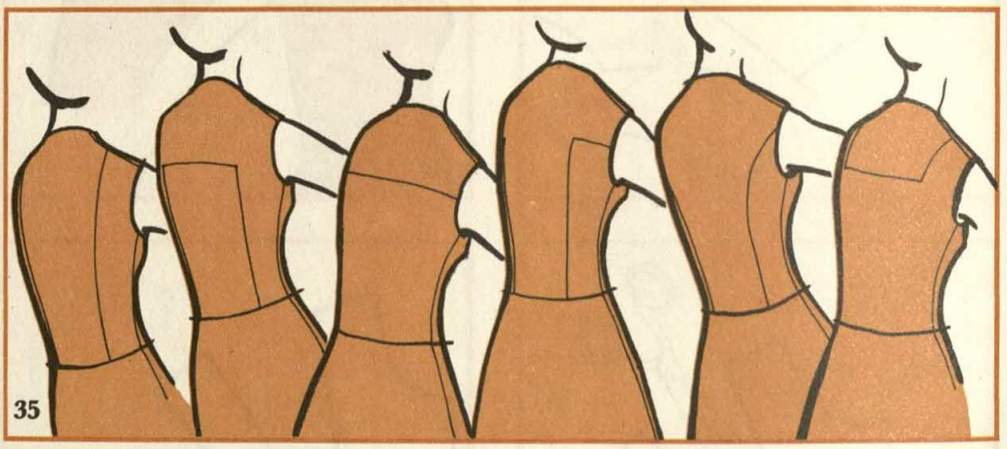
27. Before stitching the seam pin it from both ends towards the bust point, easing in evenly any slight fullness along the centre of the curve over the bust.

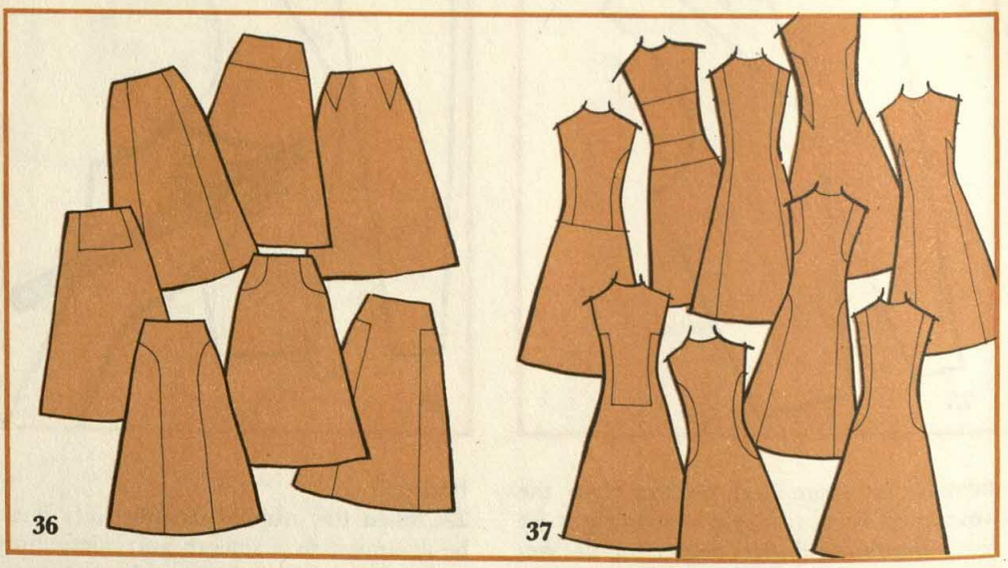
Tack and then try on the bodice. Smooth and adjust it where necessary if there is any unwanted fullness or, perhaps, if any difference in grain has stretched the fabric on one side of the seam more than on the other. Pass fullness up or down, trim off surplus at shoulder or waist line.

28. It is a simple matter to get exactly the degree of fit, or semi-fit, you want by taking in or letting out very small amounts of these seams. Apart from the fact that the fitting of some figures is made much easier with this type of contour seaming they can also be helpful in disguising some figure faults—in particular, disproportion.









29. For instance, these vertical seam lines can be slimming to the bodice.

30 and **31.** These lines give the effect of a wider shoulder line (30) whilst these appear to narrow the shoulders (31).

32. By using the same method a seam line can be made to run across the body, giving a wider look to the bust.

33. As an alternative to cutting the bodice with seams, separate decorative sections can be cut to shape it instead.

34. These sections can, if you like, be made in other colours or fabrics and can be designed to produce slimming or widening effects.

They can be useful, too, in using up odd pieces of fabric—in which case it is often a good idea to use the same fabric elsewhere on the garment or on a matching coat or jacket. This decorative variation can sometimes be an excellent, easy and well disguised way of letting out a garment.

35. Using the same method the darts at the back of the bodice can be swung, cut through and re-drawn as seams—or cut as sections.

36. So can skirt darts, back and front.

Always bear in mind the eventual over-all effect—whether it is slimming or widening, or possibly too unusual or eye-catching, serving only to draw attention towards a part of the anatomy best not noticed.

37. It is easy to see how bodice and skirt patterns can be joined together to make dresses that are entirely shaped with seams instead of darts; provided that the seams pass exactly over the bust points and hip bones, all kinds of beautiful variations can be the result.

Crafts/fabric collage

INSTITUTE OF EDUCATION FOR WOMEN.
Dept. of Extension Services.
CALCUTTA-27

The word collage is derived from the French phrase 'papier collé', or pasted paper, and means, literally, the art of sticking pieces of paper, sticks, wood, and fabric onto a background to make a picture.

In fabric collage, although the picture is mainly composed of material, other things such as beads, lace, shells, feathers or braids can be introduced to give texture, and sometimes a few stitches are added for decoration or to hold down a piece of fabric. The art of making fabric pictures is a long established one, but because present day adhesives have more reliability and are easier to use the art of fabric collage has, on the whole, developed fairly recently.

There are one or two charming examples in museums dating from the late nineteenth century, made chiefly of paper with figures dressed in fabric, and these show that the interest has always been there, if not the technique.

▲▼ *Swan queen collage with printed silk background, the swan worked in metallic fabrics and padded*

Designs for collage

Almost any pictorial-type design can be turned into collage, and for a beginner children's books will provide some delightful illustrations for inspiration. Make sketches of scenes which appeal to you and keep a scrapbook of cuttings collected from magazines and newspapers. Poems, music, and television programmes can all be sources of inspiration for picture making, and so are the shapes and colours of nature. Look carefully at a bunch of flowers or an old stone wall—they will give you lovely ideas for colour schemes which can be incorporated into your work. Look again at a favourite painting, and see how the artist had used colour to interpret his ideas in fabric. Museums and art galleries will also give you a wealth of ideas for collage pictures, and you can buy postcard reproductions of works of art which can be taken home and studied at leisure. Animals, birds, flowers, fruit, fish, the countryside, the market place, children, the kitchen, your garden—inspiration for collage is all around you, for the taking.

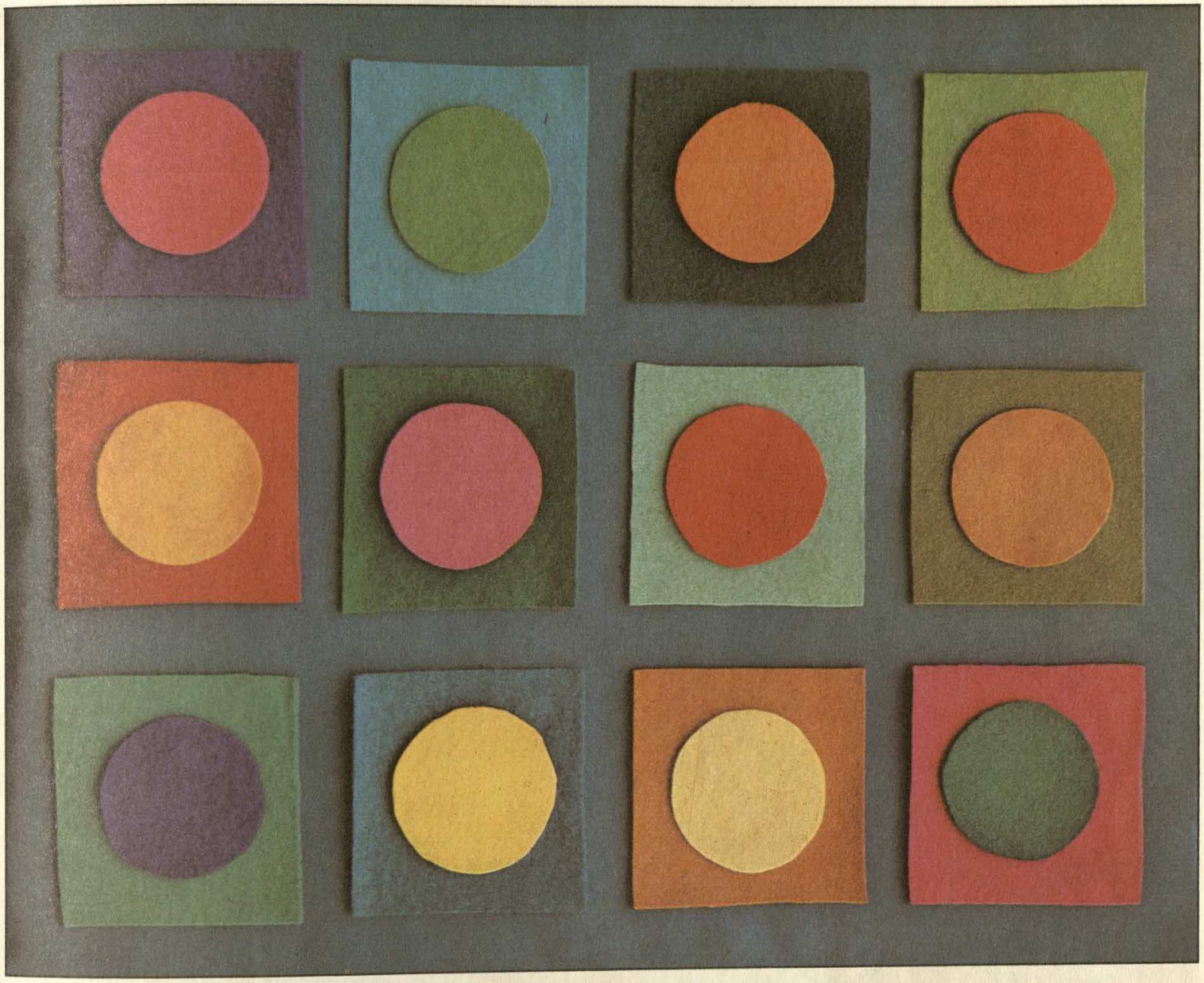
Equipment and materials for collage

You will need:

- ☐ Scissors for cutting fabric and paper, large for general cutting, small for fine work (it's best to have more than one pair of each, so that if one gets lost among the fabrics, another is at hand)
- ☐ Scrap paper, for roughing out designs
- ☐ Pencil
- ☐ Pins and needles
- ☐ Adhesives suitable for fabric work (ie latex adhesives)
- ☐ Spreader for use with adhesives and some cocktail sticks
- ☐ Sewing thread, wools and silks for the odd stitching required
- ☐ Iron and ironing board
- ☐ Strong, firm fabrics for backing, such as Vilene, paper-backed hessian, felt, cotton, mattress ticking
- ☐ White cardboard for mounting (not brown, it may discolour fabrics)
- ☐ Tweezers to grasp delicate bits of fabric
- ☐ A weight of some sort to hold materials in place while the adhesive sets, such as a felt covered brick
- ☐ Set square and ruler

Fabrics

These are the raw material of collage and from them ideas will grow for pictures. Save scraps from dressmaking, no matter how small, and beg them from friends. Go to jumble sales and buy old clothes. Don't part readily with old dresses. If you can persuade a shopkeeper to let you



have them, pattern books and sample swatches will provide a wide selection of colours and textures. Felt is useful because it doesn't fray, and it is dense enough to prevent adhesive seeping through.

Nets will come in handy for misty, romantic effects. Small bits of fur fabric are invaluable for animal pictures. Gold and silver Lurex fabrics will add a touch of luxury and splendour. Dull-surfaced fabrics will also be needed to offset bright ones, so keep some of those in your bits bag and some strong firmly textured fabrics for backgrounds. Patterned fabrics which will suggest forms and shapes for pictures are invaluable—corduroy for ploughed fields, green chenille for trees, black lace for wrought iron, red and white striped cotton for awnings, and so on. Textures can be as important as colours in fabric collage, so look for tweeds and other knobbly materials, and shiny, sleek and velvety surfaces. Raffia, Lurex yarn, fringes, ribbons, lace, bits of crochet work, string, beads, cotton wool, cords, silks, wools, feathers, braids, sequins, buttons—all of these should be saved and kept for collage.

Storing materials

You need to keep your bits and pieces in some sort of order, otherwise you will never be able to find anything when you need it.

Large transparent polythene bags are one of the best ways of storing materials. Either store them in bags by colour, or, if you prefer it, in textures, thin and thick, furry, shiny, and so on. Patterned bits can go together, and small items, such as braids and buttons, need a home of their own. For these, a set of transparent plastic kitchen storage units intended for holding sugar and rice is excellent. Ordinary large glass storage jars can be used, too. It is important to store things so that you can easily see them.

How to start

For your first picture choose a simple design in a few colours on a plain background, such as the circles and squares design in this chapter. It's best not to try to be too realistic, or to aim for three dimensional effects to begin with, but to concentrate on colour and pattern.

Also, it's best at first not to have too many pieces overlapping each other, or you will become confused.

Choose the background material, and cut it a bit larger than the intended measurements of the finished picture; you can trim down more easily than you can add. The frame will cover a bit of the background all round the edge, so allow for this when you plan your design. For your first

attempt don't make the picture too big —about 12in by 15in or even smaller is a good size to start with. Iron all the fabrics flat before cutting out (except velvet, which should be steamed). Draw your design on paper. Then, either trace the design onto tracing paper, cut up the shapes and use them as a pattern for cutting out each shape, or cut up the drawing and use that as a pattern for the fabric. When you have more experience, you will be able to draw the shapes lightly in pencil directly onto the fabric, or even cut out directly from the fabric. Place the background material onto a piece of card, and tack all round the edge one inch in to mark the overlap which will be needed for the mounting later.

Place all the fabric pieces in position on the background, and move them about a little to make sure that you are satisfied with the colour harmony and design.

Then pin them down.

Mark the position of each piece with a pencil where it won't show as a guide to sticking them down.

Figures and complicated pieces of design are best done separately, then stuck down as a whole unit.

Using latex adhesives

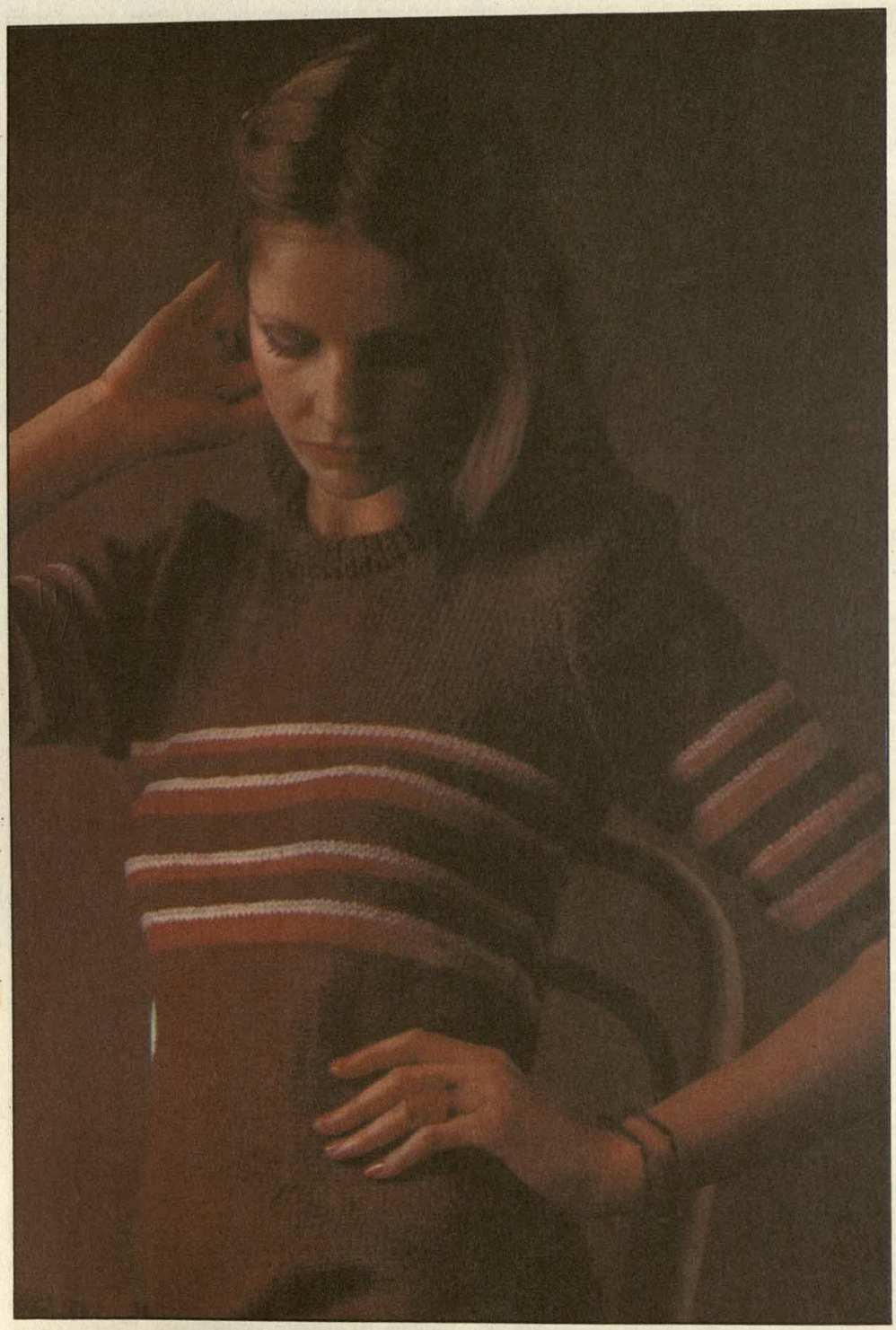
Spread the adhesive on the smaller bits of fabric with a cocktail stick, and use a spreader for the larger pieces. The most important points to remember when using latex adhesives are not to use too much,

and always to follow the directions on the container. Generally, the adhesive is spread thinly on one of the surfaces to be joined, then pressure is applied and the work allowed to dry. When fixing lightweight materials, apply latex sparingly to both surfaces and allow them to dry for a minute or two. Then place the two surfaces together. Nets can be stuck down successfully by spreading the background itself with adhesive then pressing the net down onto it under a weight. If you do make a mistake while sticking on fabrics most manufacturers of latex adhesives can supply a solvent which will remove it. Most clear adhesives can be removed with acetone, and most PVA adhesives can be removed with a damp cloth while they are tacky, or a petroleum solvent when dry.

Finishing off for framing

Press the finished work under a damp cloth—except areas where sequins may have been used. Cut the mounting card an inch or so smaller than the background fabric, first making sure with a set square that all angles are right angles. Then, following the tacked stitches as a guide, turn the edges of the background fabric back over the card, mitring the corners neatly, and lace the picture together at the back with strong thread. Easily frayed material can be pressed on to self-adhesive non-woven fabric before it is stuck down, or the edges can be overstitched, or a little glue can be run along the edges.

Knitting design/sleeves



Now that you know how to design a top and a skirt, the next most important stage in designing is the planning of sleeves. Sleeves and their shapes are very important in designing garments and a badly shaped sleeve can spoil an otherwise perfect garment. It is therefore important to fully understand the different kinds of sleeves, their shapes, and how to fit them.

A dress, like the one illustrated, can be made joining the basic skirt and the top at the waist, adding short sleeves and linking the whole with stripe detail.

There are many different types of sleeve, each with its own characteristics, but to begin with it is important to understand the construction of the basic sleeve shape and the terms used to identify the various parts. All sleeves are divided into two groups:

Group 1. Sleeves sewn into an armhole which has been formed by the back and the front of the garment being joined with a shoulder seam.

Group 2. Sleeves which extend over the shoulder to the neck edge such as both the raglan and saddle top varieties and those garments with a circular yoke. This style removes the need for a shoulder seam entirely.

The parts of a sleeve

Sleeves consist of two sections:

Section B is the lower part of the sleeve—all the sleeve from the top of the seam at underarm down to the lower edge, irrespective of the length.

Section A is all the sleeve above section B, and is called the head of the sleeve.

For a sleeve belonging to group 1 (that is, a set-in sleeve fitting into an armhole) sections A and B will resemble figure 1. The area called the head of the sleeve, section A, is shaded.

Sleeves from group 2 (where the sleeve extends to the neck edge) will be dealt with later in this chapter.

The set-in sleeve – group 1

The basic rule in planning group 1 sleeves is that the entire length of the sleeve, both sections A and B plus the length of the shoulder seam, must equal the body measurement from the point on the arm where the lowest edge of the sleeve is to be, up the arm and along the top of the shoulder to the neck edge (see illustration).

Planning section B and taking measurements

Planning the lower section of a sleeve follows basic rules for both group 1 and group II.

Figure 2 shows a simple slim fitting long sleeve. Draw a similar chart and add your own measurements.

AB is the measurement required for the lower edge of the sleeve and should be the actual measurement of the arm at this point, plus whatever tolerance is required (AB can be at any point of the arm from above the elbow to the wrist, depending on the length of sleeve required). A fitting cardigan or jersey sleeve will have very little added for tolerance whereas a coat may have 2 or more inches added. A full sleeve gathered into a cuff will naturally be very much wider.

CD is the measurement required at the widest point of the upper arm, plus the addition of any extra width required.

EF is the length required from the lowest edge of the sleeve to a point underarm, say ½ inch below the actual armpit.

Planning section A

The most usual type of sleeve head in group 1 looks like diagram 2, whether on a long or a short sleeve. The next measurement to calculate is FG.

Tie a piece of tape round the arm at

underarm level to give the equivalent of line CD. Measure carefully from the centre of this line to the point where the sleeve will join the shoulder seam. This measurement is FG (see illustration). It is essential that the piece of tape is level around the arm before measuring. If it is allowed to slope upwards the lines of knitting in the finished sleeve will pull downwards because the head of the sleeve is too shallow. If the tape is allowed to sag then the lines of knitting will distort the other way and sag unbecomingly. Correctly measured the finished sleeve will hang perfectly and will also be comfortable to wear.

The line CGD is curved, and varies depending on the shape of the armhole. To fit an armhole shaped like that of the top in the previous chapter, it should be of a shape similar to that in diagram 2.

Planning the sleeve head on graph

Work out the shape of the sleeve head on 1 inch squared graph paper. Mark out first the number of squares required for the measurement CD.

The points H and I are marked next and are found by casting off at the beginning of the next 2 rows the same number of stitches as are cast off for the beginning of the armhole on front and back of the garment.

The width of the last row at the extreme top of the sleeve head is the next stage to decide and is determined only by your personal choice. Not less than 3 inches is advisable, however, otherwise the sleeve has a pinched in look. Mark this measurement on the chart.

The final shape will depend on how the remaining stitches are decreased to leave the correct number on the last row. It is best not to decrease too rapidly at the beginning. If the head becomes narrow too quickly, when it is worn it will pull the armhole edges on to the arm during wear, giving the arm insufficient room to move comfortably. It is usual to decrease one stitch at each end of the next 4 or 6 rows and then to decrease more gradually, probably one stitch at each end of every alternate row until the sleeve is nearly the required length. Surplus stitches can then be cast off at the beginning of the next 4, 6 or even 8 rows until the correct number is obtained for the final row. It is preferable to reduce stitches more rapidly at this point rather than decreasing the total width nearer the lower part of the head.

Map out the shape on graph paper. If you see a better way of arranging the stitches it is a simple matter to re-draw before you start to knit.

If you decide to alter the armhole shape when you are planning the top then the sleeve must also alter as the relationship between sleeve and armhole must be maintained.

Variations of sleeve heads

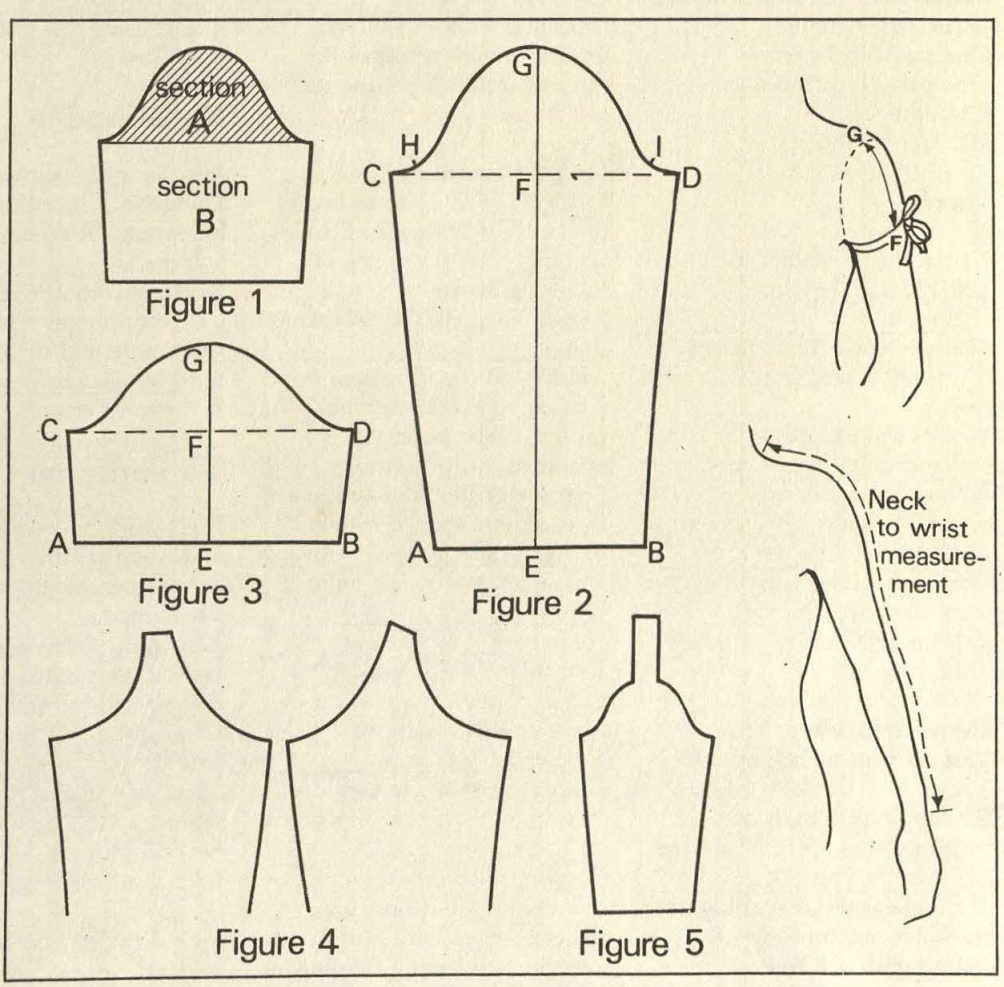
In many continental sweaters the shoulder line of the garment is below the natural shoulder line, making a longer shoulder seam. The sleeve head is charted in exactly the same way but it will look different because the distance between F and G will be less, making it necessary to reduce the number of stitches more quickly because there are fewer rows in which to work. The basic rule still applies because the total measurement of both sleeve sections plus the shoulder seam are equal to the measurement from the lower edge of sleeve to the neck edge. The shape of the dropped shoulder line sleeve is shown in figure 3.

On a casual jacket or housewrap the sleeve may consist of a lower section only. In this case the shoulder seam measurement must be extended so that with the lower section the correct measurement is obtained.

Group 2 sleeves

The basic rules for planning group 2 sleeves is the same as for group 1 sleeves, but the sleeve may become part of back and front, as in a circular yoke, making it necessary to consider the garment measurements as a whole. The upper section of the sleeve may be separate for a few rows or it may become part of the yoke at the end of section B. The total number of rows above the sleeve on the yoke must still produce the required measurement.

A raglan sleeve will have seams on either side of the sleeve head, but again, in planning it must be related to front and back of garment as the number of rows must be the same. Figure 4 shows two possible raglan sleeve shapes. Saddle topped sleeves must be related to the armhole shaping, but instead of being cast off at the shoulder line the sleeve head is continued as a straight panel until the sleeve and panel length equal the length from sleeve edge to neck. When complete the shaped edges are seamed to the armhole and the cast off shoulder edges are sewn to the sides of the centre panel. Figure 5 shows the shape of a saddle top sleeve.



Knitting pattern/classic dress

The yarn used for this very attractive dress, mostly worked in stocking stitch, gives a bubbly tweed effect. A garter stitch edge gives a crisp finish and the front opening running into a high neckline adds fashion detail. This dress looks equally well worn unbelted or with the addition of a purchased belt or silk scarf, as shown here. Careful choice of the buttons will give either a day time or evening look.

Sizes
To fit 34[36:38:40]in bust
Length, 33[34:35:36]in
Sleeve seam, 3[3:3½:3½]in
The figures in brackets [] refer to the 36, 38 and 40in sizes respectively

Tension for this design
6 sts and 8 rows to 1in over st st worked on No.9 needles

Materials shown here
Patons Four Seasons Courtelle
16[17:18:19] balls
One pair No.9 needles
One pair No.11 needles
8 buttons
½yd facing ribbon

Back

Using No.11 needles, cast on 126[132:138:144] sts.
K 8 rows.
Change to No.9 needles and continue in st st beg with a K row.
Work until 7[7½:8:8½]in from beg ending with a P row.
K2 tog at both ends of next and every following 10th row until 102[108:114:120] sts rem.
Continue without shaping until work measures 26[26½:27:27½] in from beg ending with a P row.

Shape armholes
Cast off 6 sts at beg of next 2 rows
K2 tog at both ends of next and following 5[6:7:8] alt rows. 78[82:86:90] sts.
Continue without shaping until armholes measure 7[7½:8:8½]in ending with a P row.

Shape shoulders
Cast off 6[6:7:7] sts at beg of next 6 rows, then 5[6:4:5] sts at beg of next 2 rows.
Leave rem 32[34:36:38] sts on holder.

Front

Work as given for Back until 108[114:120:126] sts rem.
Work 1 row after last dec.

Divide for front opening
Next row K51[54:57:60], cast on 6 sts, turn, leave rem sts on holder.
Next row K2, P to end.
Keeping the 2 sts at inside edge in g st, continue dec at side edge on every 10th row until 54[57:60:63] sts rem.
Continue without shaping until work measures the same as Back to armholes ending with a WS row.

Shape armhole
Cast off 6 sts at beg of next row, then K2 tog at armhole edge on every alt row until 42[44:46:48] sts rem.
Continue without shaping until armhole measures the same as on Back ending with a WS row.

Shape shoulder
Cast off 6[6:7:7] sts at beg of next and following 2 alt rows, then 5[6:4:5] sts at beg of following alt row.
Leave rem 19[20:21:22] sts on holder.
Mark position of buttons on front edge as follows: first button 1in from beg of opening, 2nd button level with first row of shoulder shaping, then 3 more spaced evenly between these two.
Rejoin yarn to sts on holder, K to end.
Next row P to last 2 sts, K2.
Rep these last 2 rows for 1in ending with a WS row.
Next row K3, cast off 2 sts, K to end.
Next row Work to end, casting on 2 sts over those cast off on previous row.
Continue work to match first side, making buttonholes as before level with button markings, reversing shaping.

Sleeves

Using No.11 needles, cast on 68[71:74:77] sts and K 4 rows
Change to No.9 needles and continue in st st.
Inc one st at both ends of 5th and following 6th row.
Continue without shaping until sleeve seam measures 3[3:3½:3½] in ending with a P row.

Shape top
Cast off 6 sts at beg of next 2 rows.
K2 tog at both ends of next and every alt row until 36[37:38:39] sts rem ending with a P row.
Cast off 2 sts at beg of next 8 rows, then 3 sts at beg of next 4 rows.
Cast off rem 8[9:10:11] sts.

Pocket flaps

Using No.11 needles, cast on 21 sts and continue in g st for 1¼ in.
Next row K1, K2 tog, K to last 3 sts, K2 tog, K1.
Rep the last row until 9 sts rem. Cast off.

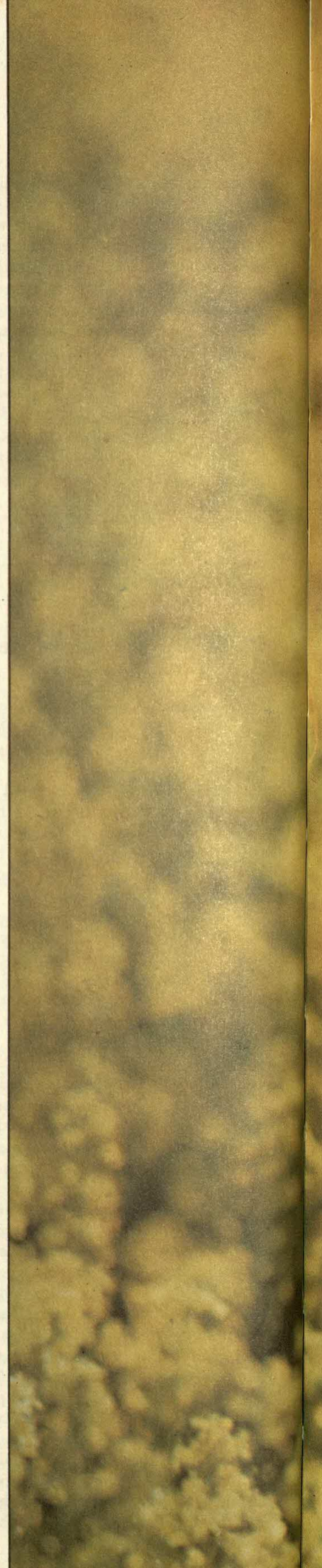
Neckband

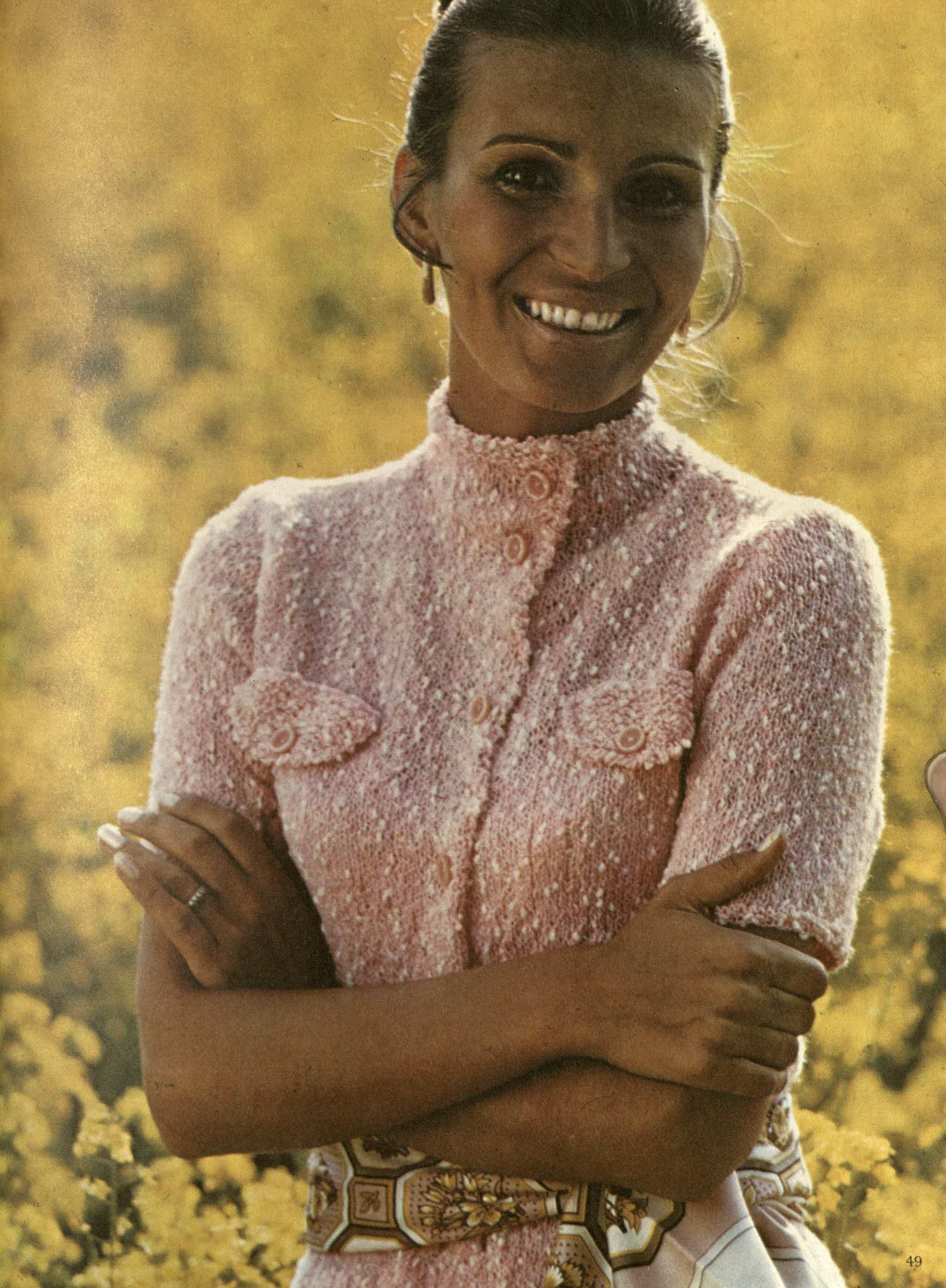
Join shoulder seams.
Using No.11 needles and with RS facing, K across all sts on holders.
Keeping 2 sts at each end in g st, continue in st st for 10 rows more and making buttonhole as before on 6th row.
K 4 rows. Cast off.

To make up

Press work under a damp cloth and using a warm iron.
Sew in sleeves. Join side and sleeve seams.
Face right Front edge with ribbon. Cut buttonholes in the ribbon and buttonhole stitch round them.
Sew down underwrap at beg of Front opening. Press all seams.
Sew on buttons. Sew on pocket flaps with a button on each.

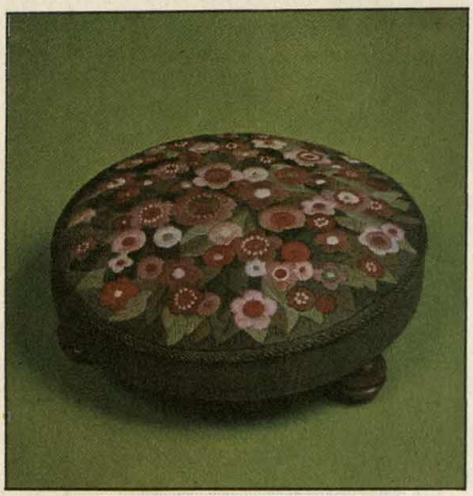
This short sleeved dress has a simple elegance ►





Stitchery pattern/stool and cushion

This unusual design in wool embroidery makes an equally pleasing decoration for either a stool top or a cushion cover. The original design was worked on a background fabric of fine wool, but even weave linen would also be suitable. Crewel wool could be substituted for tapestry wool.

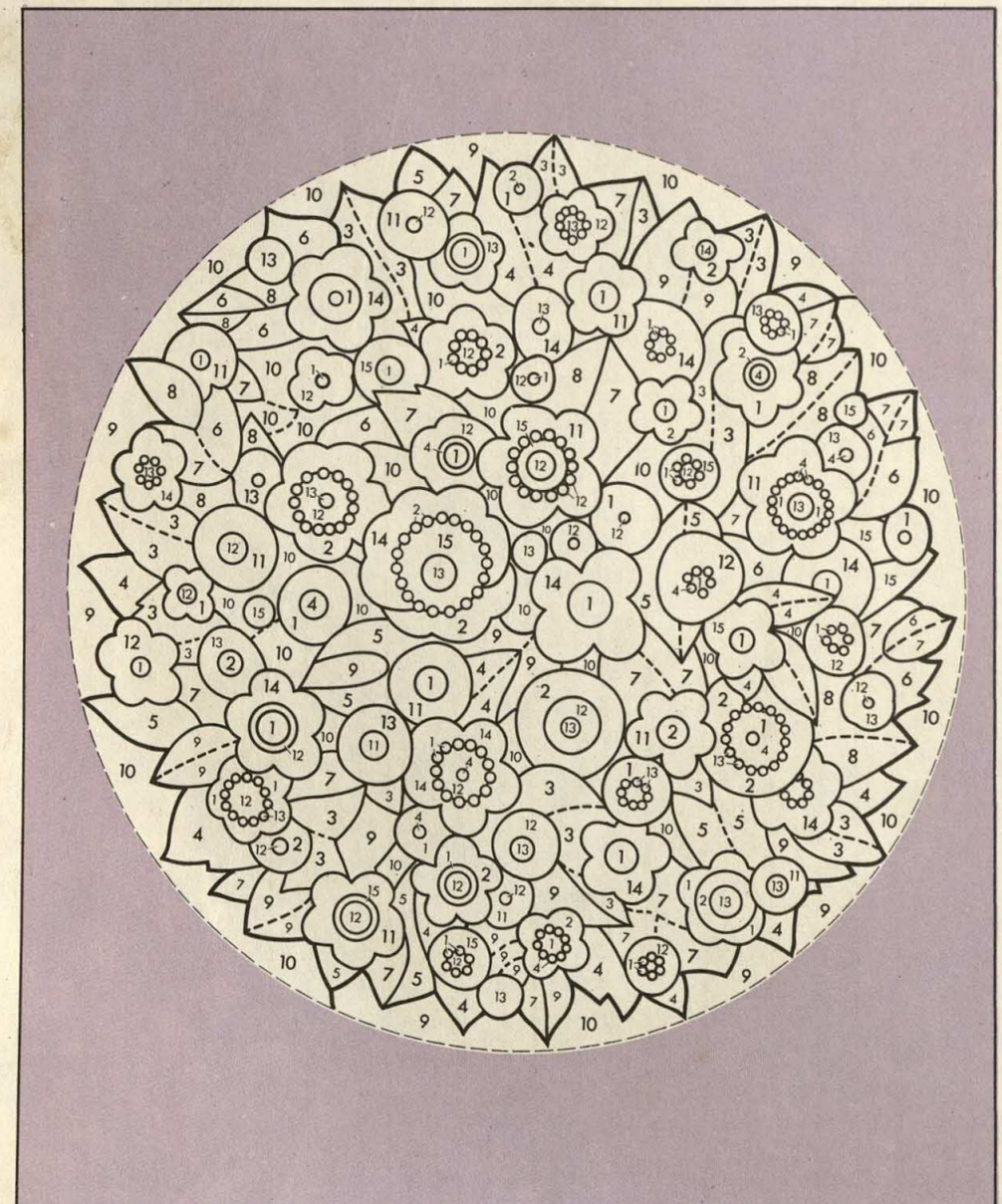


Footstool and cushion

A delightful embroidered footstool and matching cushion cover, worked in long and short stitch for the leaves and satin stitch for the flowers.

Using Appleton's Tapestry wool, two skeins each of numbers 1 and 10, one skein each of the remainder.

1. 991 white; **2.** 943 pale bright rose pink; **3.** 438 leaf green; **4.** 253 grass green; **5.** 353 light grey green; **6.** 355 dark grey green; **7.** 243 light olive green; **8.** 542 early English green; **9.** 403 light sea green; **10.** 406 dark sea green; **11.** 752 pale rose; **12.** 946 deep, bright rose pink; **13.** 501a scarlet; **14.** 755 mid rose pink; **15.** 144 dull rose pink.



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Stitchery design/grouping shapes

Progressing from single shapes, the next stage is to learn how to make a more elaborate design. Still using the original simple pear shape as inspiration, the panel illustrated shows what can be achieved by grouping.

The designer has chosen to create a decorative panel by grouping and overlapping the pear shape, contrasting the texture of heavy slubbed hessian and smooth woollen fabric in the same colour and tone for the background. You can try a grouped arrangement like this for yourself by tracing off the pear shape given in chapter 1 and cutting out several identical pears from several thicknesses of paper. Lay the shapes on a large sheet of paper and move them about until a satisfying arrangement is obtained. In this design the designer has cut away some sections of the pear's outline to give a more subtle effect, and other lines are then added. These lines contrast with the applied areas and link shapes in a free and flowing way, the shapes between being as important to the design as the actual pear shapes. Notice that all the lines and shapes in this design are curved and belong to the same family. The alternative arrangement illustrated shows a quite different approach using parts of the pear shapes which break in and out of rectangles. When this stage is reached, it does not mean that the designing process is complete. The comparative textures and weights of fabric and thread may need reducing or increasing as the work develops. The selection of threads and stitches is part of the design process, inseparable from the overall concept. Things tend to alter all the time unless one is an exceptional visualiser, and it is this that makes designing one's own embroidery so much more exciting and satisfying than copying from someone else's design.

The focal point of the panel illustrated is obtained by grouping different kinds of round shapes, French knots, large wooden beads and woven wheels over beads, Thus the focal point, which is essential to a good design, is achieved—not only because of its placing, but also because it forms the most positive area of texture and colour.

The stitches used, mainly twisted chain, double knot stitch, couching and stem are a good choice for lines, because they stand up well from the background. The threads—shiny, highly twisted, soft and matt, vary as much in texture and weight as the fabrics themselves.

Relating embroidery design to use

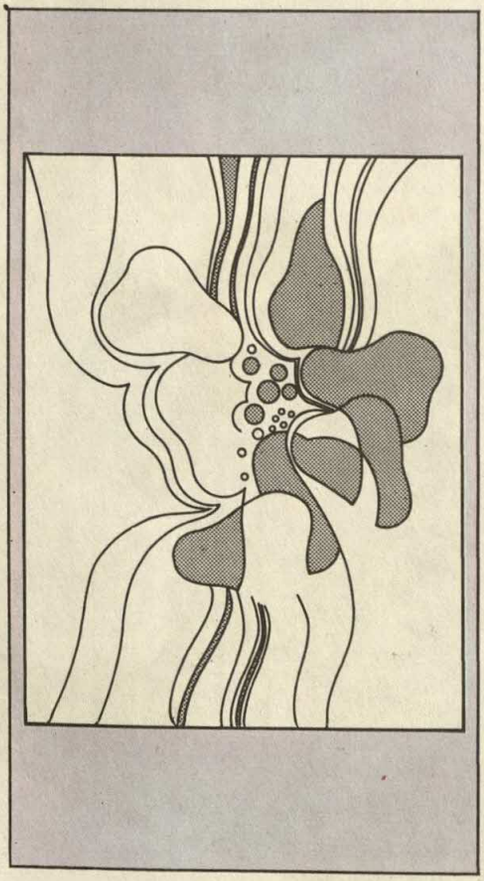
One should always start by relating an embroidery design to it's use, asking oneself whether the object will fit permanently in a room scheme, for instance. Planning the decoration for an embroidered cushion, for example, immediately presents limitations: the general style and colour scheme of the room, the shape, fabric and colour of the chair or sofa with which the cushion will harmonise or contrast. Is the cushion to form an unobtrusive or a dominant feature? Is the room one where furnishings take hard wear? What about washing or cleaning? These questions will affect the embroiderer's choice of materials and technique.

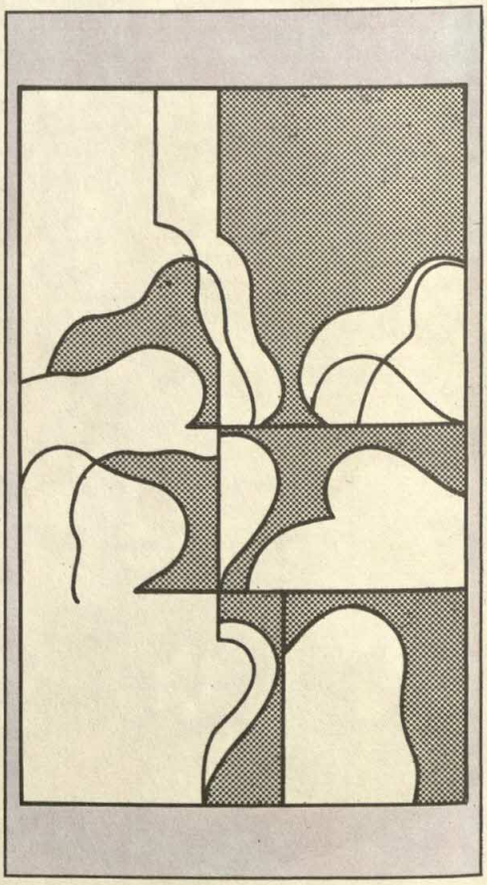
The interests and tastes of the maker and the eventual user of any embroidered object also dictates the choice of design and technique to some extent. Love of animals, flowers, geology, pop art, fishing or brass rubbing—any of these can reveal themselves in design.

The embroiderer who can use a camera will find photography a rich source of ideas. An abstract design might originate from a close-up of bare, grey fig tree branches taken on a Portuguese holiday; a vivid and exciting panel might result from a photograph of the heart of a rose.

Ideas will come at odd moments and must be jotted down as soon as possible—on a theatre programme at the interval, on the corner of a magazine on a journey, and ideally, the student of design should carry a small sketch book from which she is never parted.

Summarizing the principles of embroidery design discussed in these chapters, two different designs were worked out by an embroiderer using the pear shape as a basic motif (see diagrams below). She traced off and cut out several pear shapes and then arranged and re-arranged them under a sheet of tracing paper until a pleasing design appeared. She then drew the outlines of the paper shapes using a soft pencil, and rubbed out some parts of the outlines and added other lines and solid areas, roughing in those tones which were to eventually become textured and contrast areas. The piece of embroidery illustrated shows how the embroiderer finally interpreted one of her original inspirations (the diagram on the right), into threads, fabric and beads. Two textured fabrics have been used for the background, a thick, coarsely woven hessian and a smooth even weave fabric. The pear shapes themselves have been treated in a variety of ways; some are cut from fabric—velvet, wool jersey, tweed, silk—and applied to the background, others are incorporated into the design in embroidery threads and stitches or outlined in silk cord. The embroidery stitches chosen by the designer are mainly twisted chain, stem stitch, double knot stitch and couching. Beads were used for the focal part of the embroidery, some grouped in the centre and others used in graduated sizes. Tones of purple, chosen for the strongest colours in the design, are repeated in the beads, large wooden ones for the central area, with smaller ones grouped around.





Home crochet/bedspread

This heavily textured bedspread with the look of Aran knitting is crocheted in separate squares. By adding more squares to the edges, the spread can be enlarged.

Size
About 98in by 112in

Tension for this design
Each square measures about 14in

Materials shown here
Twilley's Stalite
About 2¾ balls per square
One No.2·00 (ISR) crochet hook

Square motif

Make 10ch and join with ss to form a ring.

1st round 3ch, 2tr into ring, (3ch, 3tr into ring) 3 times, 3ch, ss into 3rd of first 3ch.

2nd round Ss to 3ch sp, 3ch, (2 tr 3ch, 3tr) into the sp, *1ch, (3tr, 3ch, 3tr) into next sp, rep from * twice more, 1ch, ss into 3rd of 3ch.

3rd round Ss to 3ch sp, 3ch, (2tr, 3ch, 3tr) into sp, *2ch, 1tr into next sp, 2ch, (3tr, 3ch, 3tr) into sp at corner, rep from * twice more, 2ch, 1tr into next sp, 2ch, ss into 3rd of 3ch.

4th round Work first corner as 2nd round, *(2ch, 1tr into next sp) twice, 2ch, (3tr, 3ch, 3tr) into sp at corner, rep from * to end finishing with ss into 3rd of 3ch.

5th round Begin as 2nd round, * 3ch, 1tr into next sp, 3ch, 6tr into next sp, take out hook and insert through top of first tr, then through loop which was left and pull loop tight—called knot 1 —, 3ch, 1tr into next sp, 3ch, (3tr, 3ch, 3tr) into sp at corner, rep from * to end, finishing as on all previous rounds.

6th round Begin as 2nd, * 3ch, 1tr into next sp, 3ch, knot 1 in next sp, 3tr into knot, knot 1 in next sp, 3ch, 1tr into sp, 3ch, (3tr, 3ch, 3tr) into corner, rep from *, end as before.

7th round Begin as 2nd, *3ch, 1tr into next sp, 3ch, knot 1 in next sp, 3tr into knot, knot 1 into 2nd of 3tr, 3tr into knot, knot 1 into sp, 3ch, 1tr, 3ch, (3tr, 3ch, 3tr) into corner, rep from * ending as before.

8th round Begin as 2nd, *3ch, 1tr in next sp, 3ch, (knot 1, 3tr) 3 times, knot 1, 3ch, 1tr, 3ch, (3tr, 3ch, 3tr) into corner, rep from * ending as before.

9th round As 8th but working 5 knots.

10th round As 8th but working 6 knots.

11th round As 8th but working 7 knots.

12th round Begin as 2nd, *3ch, 1tr into next sp, 3ch, knot 1 into next sp, 2tr over knot 1 of previous round, 1tr into each of next 3tr, 2tr over knot 1 of previous round, (knot 1, 3tr) 3 times, knot 1, 2tr over knot 1 of previous round, 1tr into each of next 3tr, 2tr over knot 1 of previous round, knot 1 into next sp, 3ch, 1tr into next sp, 3ch, (3tr, 3ch, 3tr) into corner, rep from * ending as before.

13th round As 12th but working 11tr and 3 knots on each side.

14th round As 12th but working 15tr and 2 knots.

15th round As 12th but working 19tr and 1 knot.

16th round Begin as 2nd, *3ch, 1tr in next sp, 3ch, knot 1 in next sp, 2tr over knot 1 of previous round, 19tr, 2tr over knot 1 of previous round, 19tr, 2tr over knot 1 of previous round, knot 1 into next sp, 3ch, 1tr into next sp, 3ch, (3tr, 3ch, 3tr) into corner, rep from * ending as before.

17th round Begin as 2nd, *knot 1 into 2nd of 3tr at corner, 3tr into next sp, knot 1 on next tr, 3tr into next sp, knot 1 into next knot, (miss next tr, 3tr into next tr, miss next tr, knot 1 into next tr) 3 times, 20tr, (knot 1 into next tr, miss next tr, 3tr into next tr, miss next tr) 3 times, knot 1 into next knot, 3tr into next sp, knot 1 into next tr, 3tr into next sp, knot 1 into 2nd of 3tr at corner, (3tr, 3ch, 3tr) into corner, rep from *, ending as before.

18th round As 17th but with 24tr between grs of knots.

19th round As 17th but with 28tr between grs of knots.

20th round As 17th but working 32tr between grs of knots.

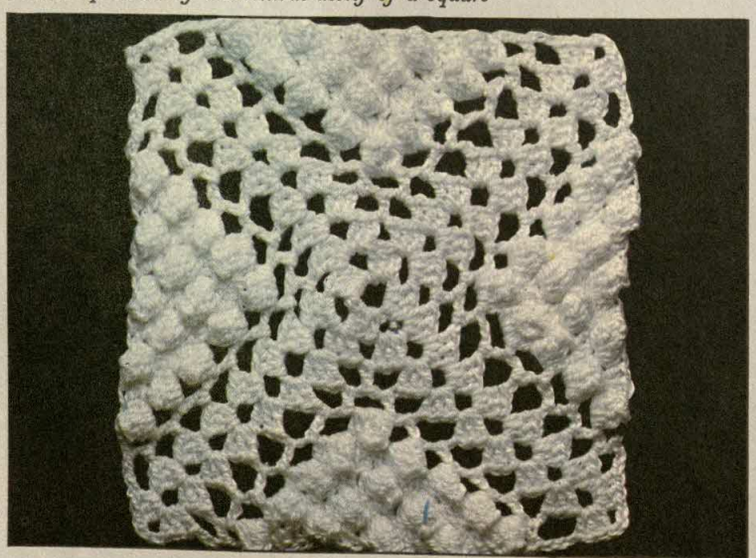
Fasten off. Make 56 squares.

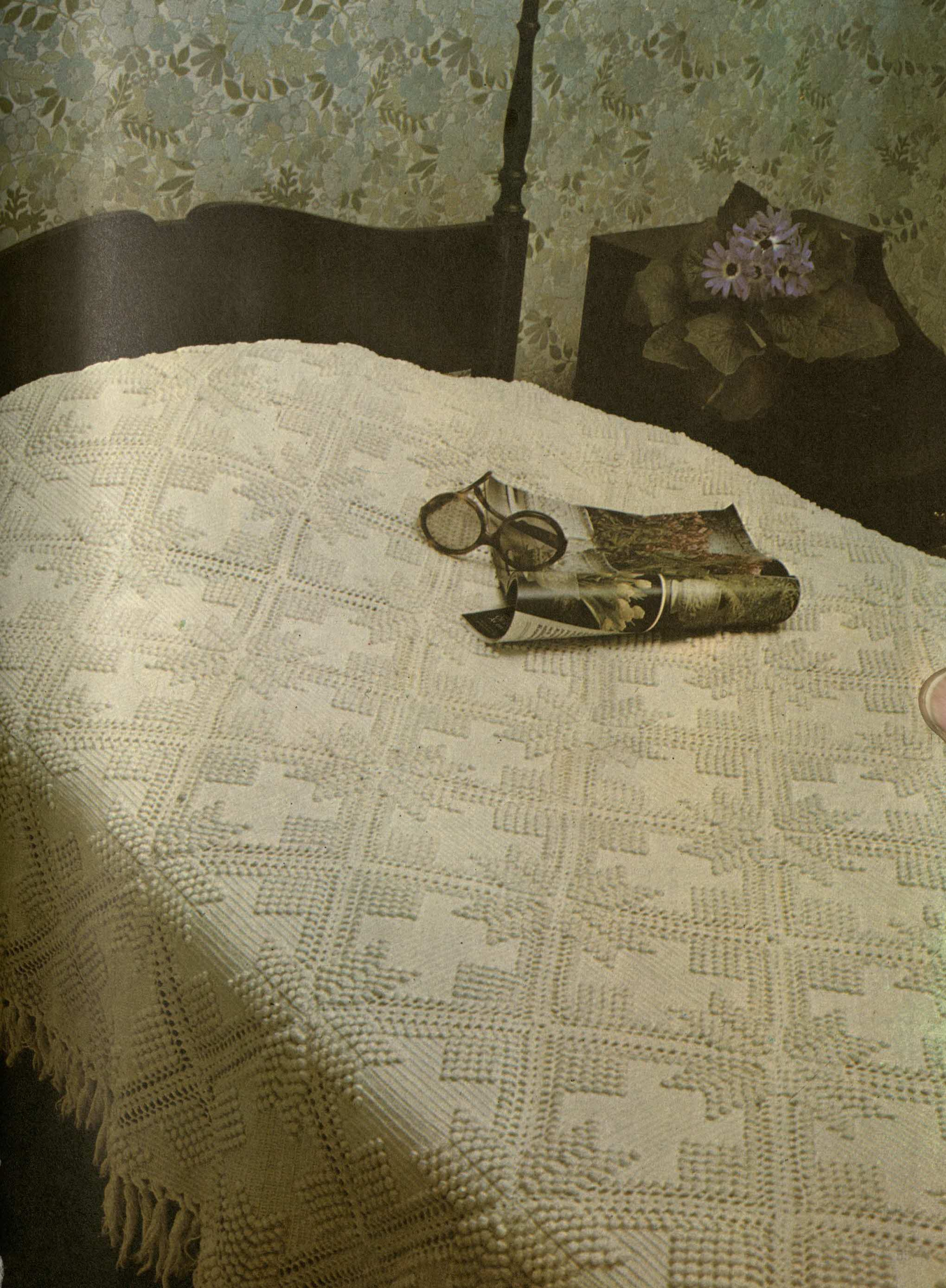
To make up

Press each square into shape under a damp cloth and using a warm iron.
Join the squares into 8 strips of 7 squares each, then join the strips. Re-press.
Make a knotted fringe all round using about 8 strands for each knot.

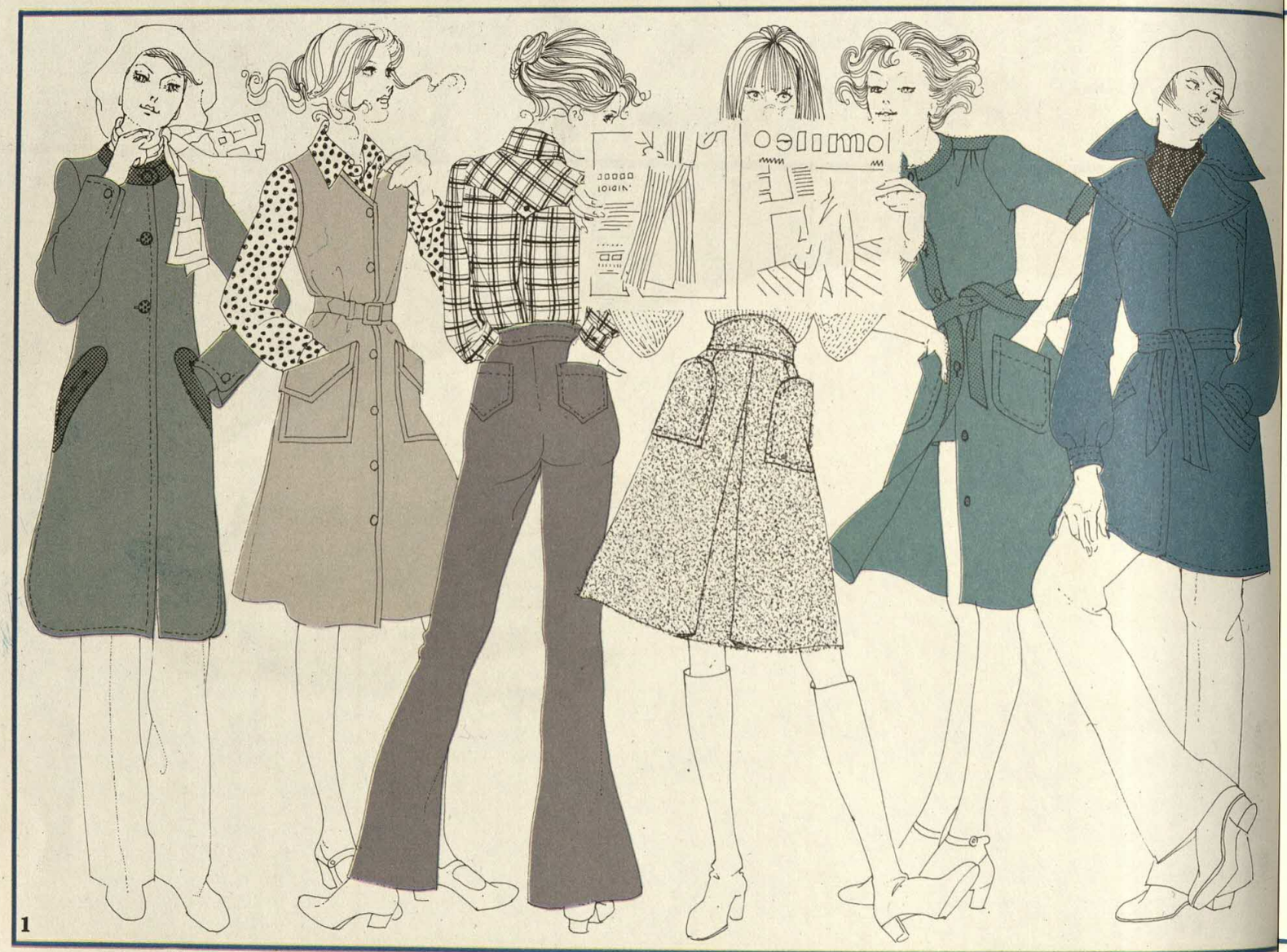
Fifty six squares make a spread large enough for a double bed ►

▼ *Close up detail of the central motif of a square*





Design in dressmaking/pockets



1

Studying the fashion reports in the press you will notice that in some seasons pockets are very much a fashion feature. Pockets are usually the easiest of all ideas to copy as they are not normally structural and so can be cut out in paper or calico, pinned on, moved around, altered and then discarded if you don't like the result.

Functional or decorative

1. Here is a variety of pockets designed as important fashion features of the garments they decorate.

If pockets are added to a design simply for looks they don't even have to be made functional or be placed within easy reach. But there is much to be said for basically functional details like pockets—and fastenings too—that really do work.

On the practical side it is easy to see that many garments are the better for the addition of pockets which are well designed and thoughtfully placed: we need them for handkerchiefs; a small ticket pocket in the lining of a jacket or coat saves all that frantic searching for tickets or small change when travelling; winter coats need pockets in which gloves can be safely stowed away.

Planning the pocket

When deciding whether or not to have pockets on a garment the strength, weight and transparency of the fabric must be considered in relation to the size and purpose of the pocket you would like. Then, if the fabric is right, the size and placing of the pocket needs careful thought.

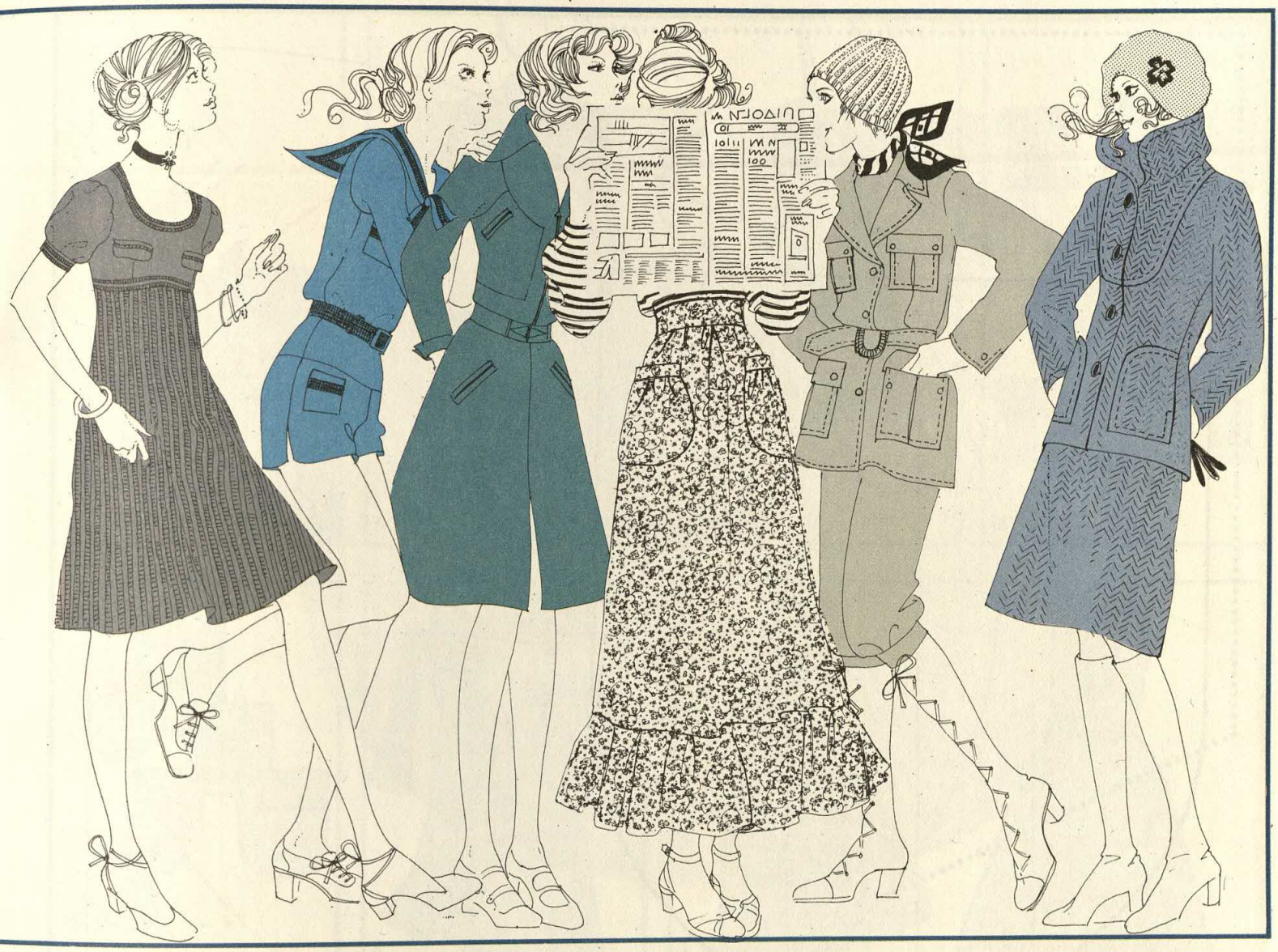
2a. Take a simple basic dress. Although pockets are probably the most easy-to-make variation possible, they can completely transform the entire look of a garment. Cut out shapes in paper—or the dress fabric itself—and experiment by pinning them in different positions.

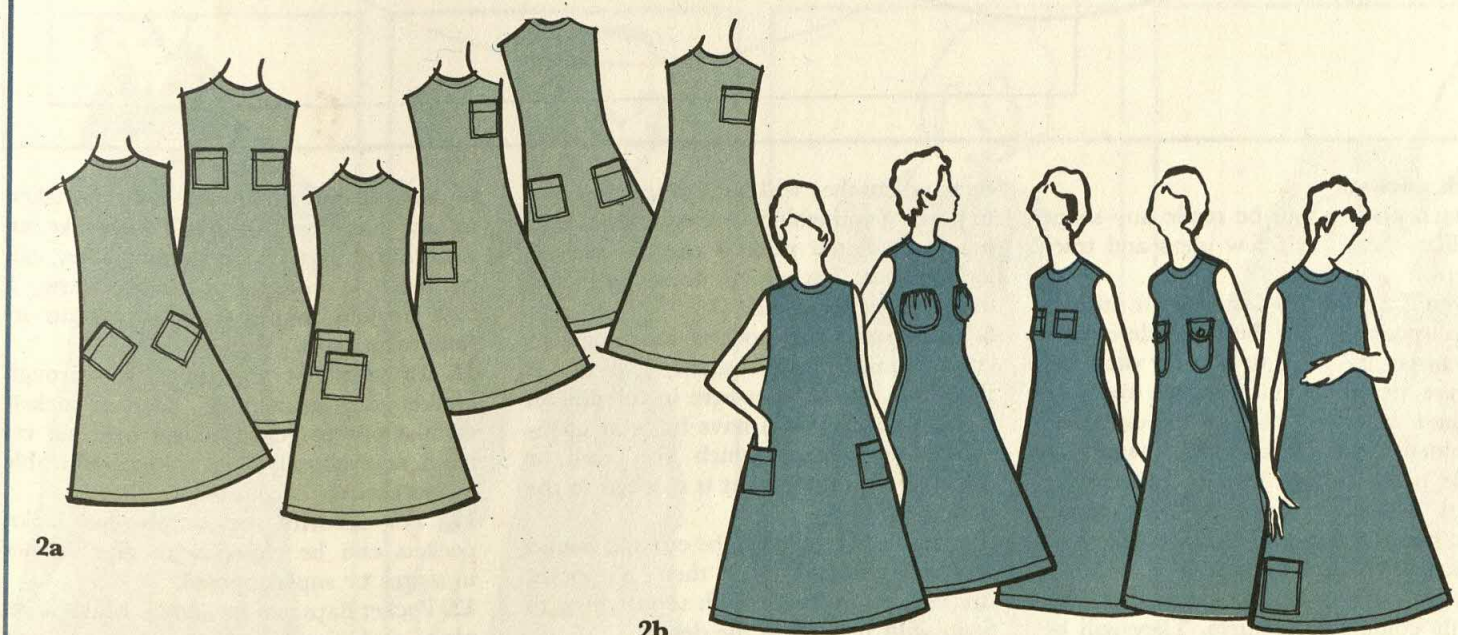
There are some parts of a women's anatomy, such as the hips and possibly the bust, which look most unattractive with added bulk.

2b. Also, pockets are eye-catching, and it is essential that attention is not inadvertently drawn to figure faults such as a big bust or wide hips by pockets being placed where they would only serve to emphasize them. Bad placing can give a pinch-chested or droopy-busted look where none exists, and a pocket too near the hem looks as though it might fall off at any moment.

If the pockets are to be functional the size must be right for the hand and the likely contents. The position is also important: not too low for fingers to reach down to the bottom, or so high into the waist that you have to stretch up and lean over in the opposite direction before you can get your hand into it.

For those who are going to sit around much of the time, pockets on skirts will need to be placed much lower than usual for convenient use as the position changes appreciably when one sits down.





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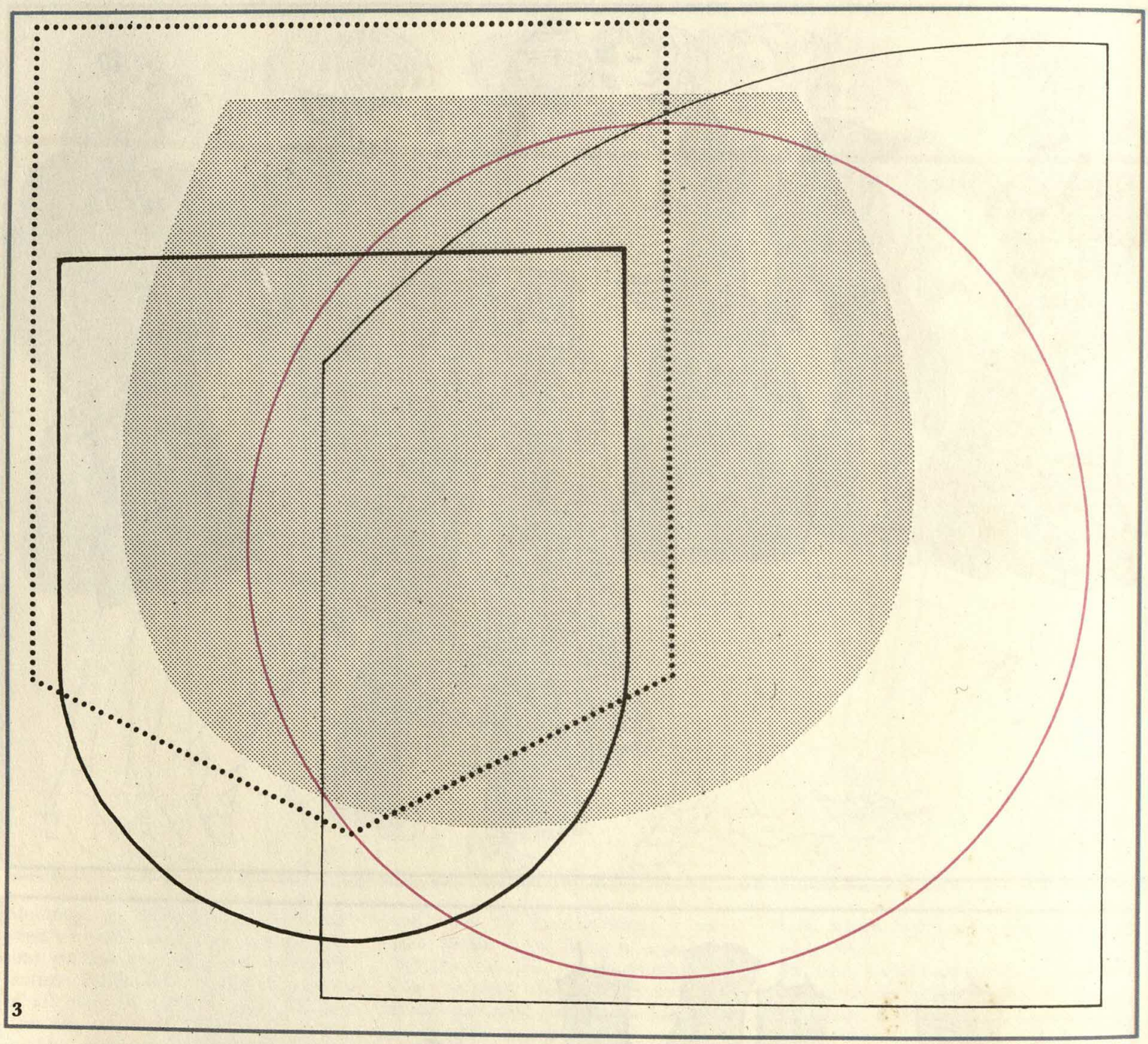

3

Patch pockets

3. Patch pockets can be made any shape you like—here are a few ideas and trace patterns.

4. Even if a pocket is designed for utilitarian purposes it can be very decorative too—surely the ideal to aim for whatever you are designing. Cut to the required size and made up as already described in Golden Hands Dressmaking chapter 23, simple patch pockets can be attractively placed wherever they are most useful —the back of a pair of trousers, the yoke of a jacket.

5. Patch pockets can look good in contrasting colours or textures. They will be very eye-catching, so do be sure to place them where they will not attract attention to parts of you which are best not noticed.

6 and **7.** Patch pockets can be tucked, have pleats, be turned down and buttoned (6) or have cuffs (7).

8. Gathered patch pockets are simple to cut and make up but usually look best if there are gathers elsewhere in the design.

9. Patch pockets can have holes or openings of any shape which are faced or bound before the pocket is stitched to the garment.

Alternatively a hole can be cut and bound on the garment and then a pocket stitched on the inside with topstitching to fit in with the rest of the design.

10. Patch pockets can sometimes be used to conceal, but great care must be taken to see that they really do look like an intentional part of the design. They can be used to hide a cigarette burn, a flaw or join in the material, or an irremovable stain.

11. In very hot weather a see-through blouse with strategically placed pockets enables one to go without a bra and remain marvellously cool and comfortable —and entirely decent too.

12. For security, or simply for looks, pockets can be closed with zips—either in seams or superimposed.

13. Pocket flaps can be added. Make them plain and simple, or cut them to any shape or size you like.

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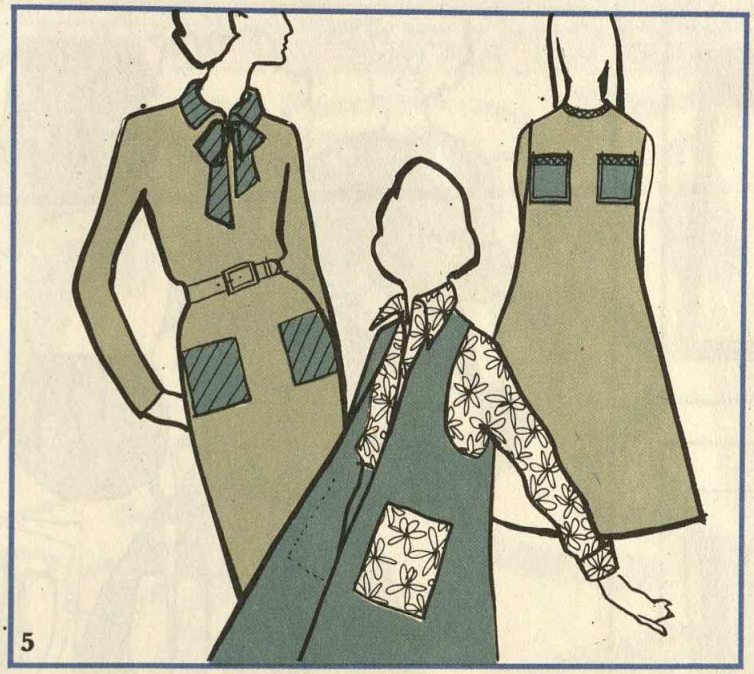

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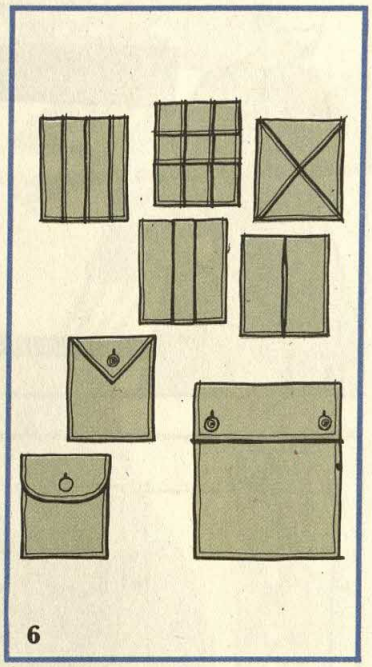

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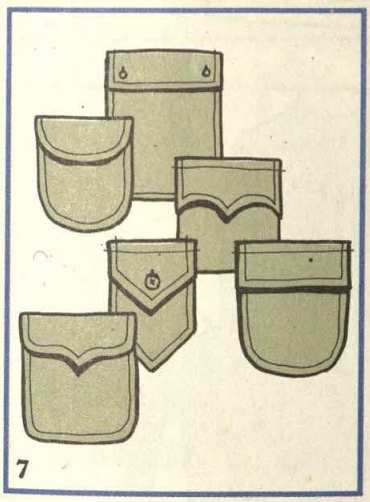

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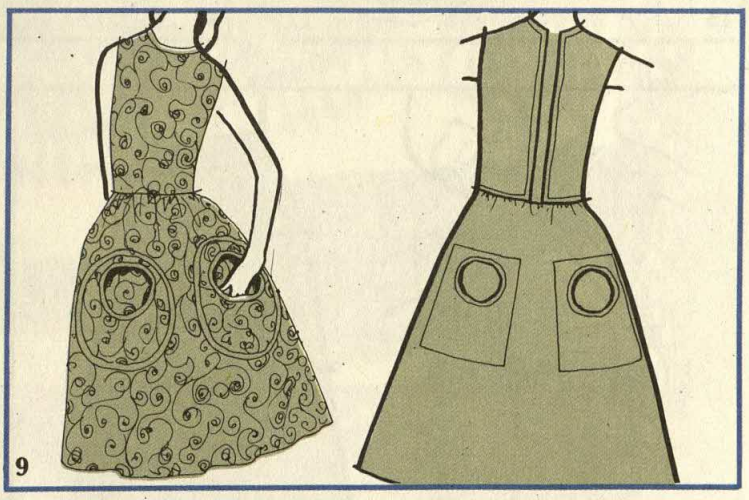

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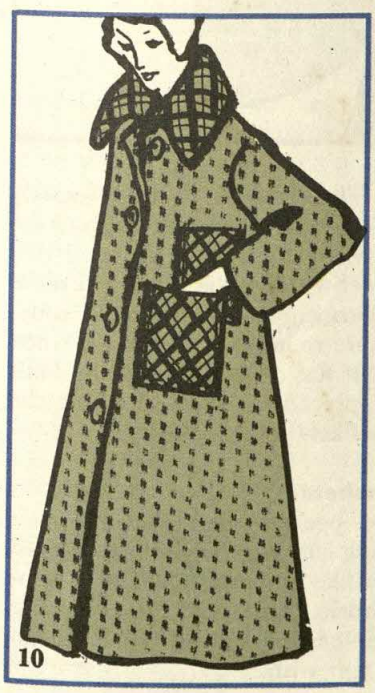

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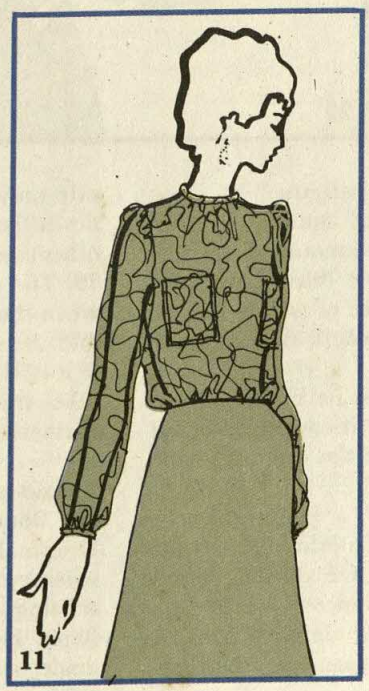

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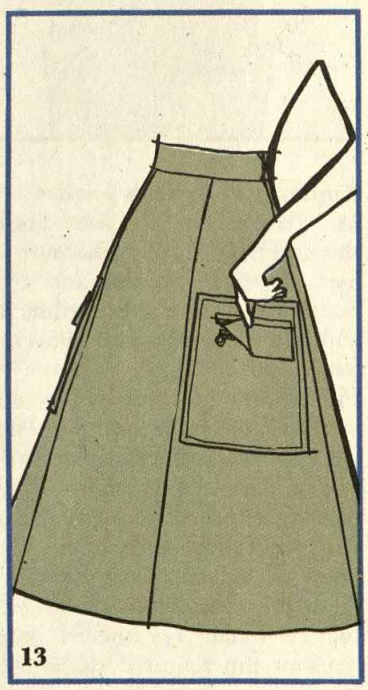

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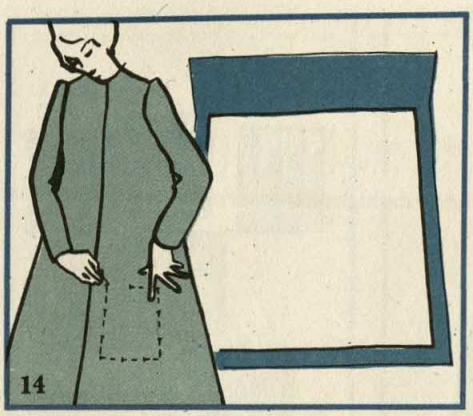
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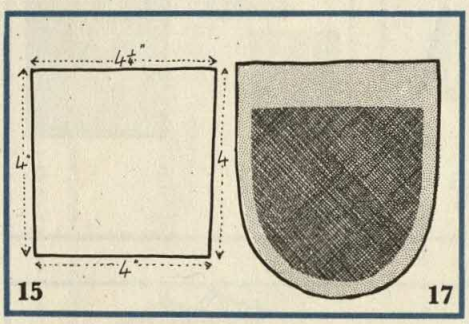

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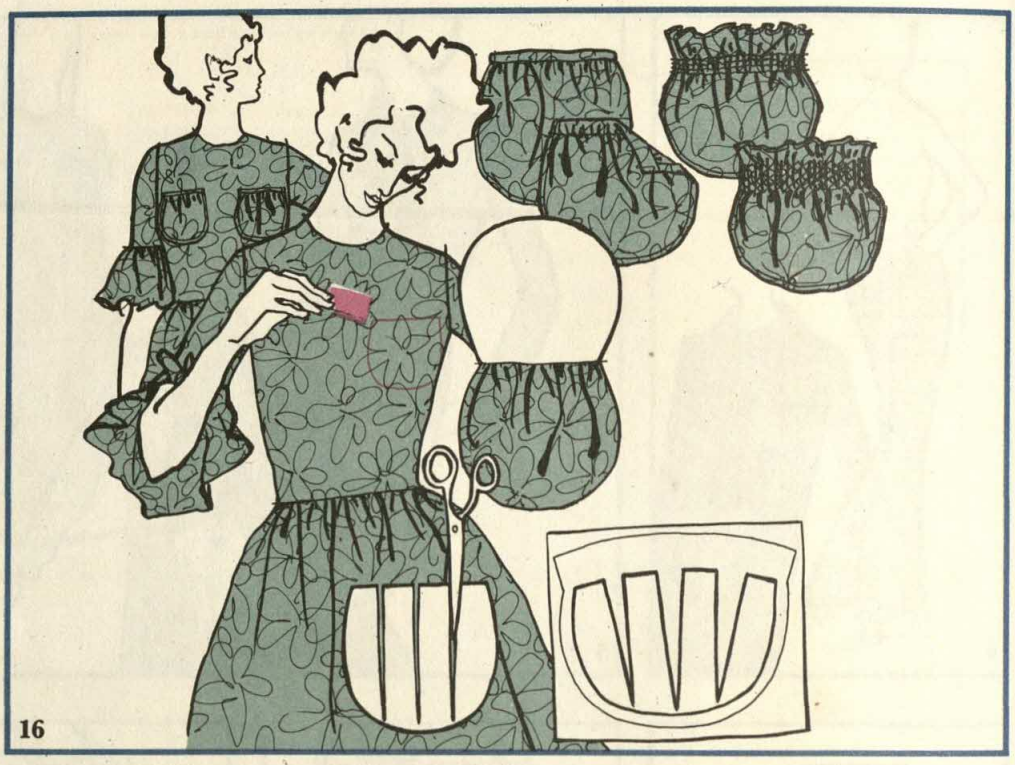
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Applying the patch pocket

14. To make your own pocket design simply chalk or pin whatever shape you like on your garment and trace it off. Smooth and correct the outline if necessary and add the usual seam allowances before cutting out in fabric.

15. To allow for really easy access some pattern cutters recommend cutting the top edge of a rectangular pocket a fraction longer than the bottom, with the sides slanting outwards towards the top. When the pocket is stitched to the straight grain of the garment there is room for the hand to slip in more easily.

16. To make a gathered patch pocket chalk or pin required shape on garment, trace off and cut out a pattern.

Slash the pattern and spread it until you have the required amount of fullness to be gathered in, then draw round the edge onto another piece of paper. Round off the pattern to a smooth line and add seam allowances.

The gathered edge can be bound, faced, shirred or smocked, or it can be gathered onto a lining cut from the original shape before it was slashed.

17. For a crisp effect a pocket can be stiffened with iron-on interlining. Cut the interlining the exact size of the pocket without the seam allowances.

18. Whenever you want identical pockets, one on each side of a garment, mark one side only. Then fold the garment exactly down the centre and mark through to the other side with pins.

19. The pocket should be pinned in place when the garment is actually on the body, and therefore rounded, rather than when it is laid out flat on a table. If you don't take this precaution the hang of the garment is likely to be distorted.

Bound pockets

20. Bound pockets (see Golden Hands Dressmaking chapter 60) can be placed where you like and made in self or contrasting fabric. They can have zips or flaps. They can be set straight or at an angle, as you wish.

Crafts/beadweaving

Although the earliest beads used for woven bead jewellery and garments might well have been seeds, and the loom most likely a few pieces of stick, the craft of beadweaving is certainly a very ancient one. It is a traditional folk-craft in the north of South America, where the women weave themselves intricately patterned bead aprons, and was well-known to the North American Indians. Two forms of bead weaving are covered in this chapter. One uses a loom and produces a woven ribbon of beads. The other uses a cord-knotting technique to produce larger pieces of bead work which can be used to make jewellery and accessories.

Materials and equipment

Very little equipment is required for bead weaving. To produce a flat ribbon of closely woven beads a bead loom is essential.

Wood beading looms are inexpensive to buy, or they can be constructed from a wooden box with tacks hammered into it. Even a cardboard box with notches cut in the edges can be used as a loom, but threads must be stretched very tightly before work is begun, and only very small pieces of beadweaving can be worked by this method.

Beads. Small embroidery beads made of plastic, ceramic or glass, wooden coloured beads and natural wooden beads of all sizes can be used for weaving.

Needles. Long, thin beading needles, fine enough to go through the beads twice, are best.

Thread. This also must be fine enough to go twice through the beads. Either linen carpet thread or special beading cotton are recommended. If neither of these are available, thin crochet cotton may be used, but nylon thread must not be used as it is too rigid.

Designs for bead weaving

Beginners will find it easier to follow a chart, but after a little practice you will be able to work a simple design without having to follow a pattern. You can make a chart yourself on graph paper, when each small square will represent one bead of your design. Colour the squares with the colours of the beads you intend to use—this makes it much easier to follow a pattern. Charts for canvas work or cross stitch can be used for bead weaving and one bead will replace each stitch marked.

If you are inventing your own pattern, start with an uncomplicated design, working up into more ambitious, three or four colour patterns. When creating a design for bead work, remember that curved lines have to be built up row by row, just as in canvas work.

After planning a design, work a few trial rows first, and count how many beads you will need for the completed work.

Setting up the loom

The lengthwise stretched threads are known as the warp, and the beads lie between them, so the distance between the threads should correspond to the size of the beads you are using. There must always be one more warp thread than there are beads in the width of the pattern, and to give added strength to the edge of the weaving the two outside warp threads should be doubled. Therefore, if your pattern is 20 beads wide, you will need to stretch up 23 threads.

For a thin belt you can use as few as 10 beads across the pattern, but for a bag made of small beads you will need more threads and beads to give you the correct width.

Cut the warp threads to the length of beading you require plus 6 inches. Knot these threads in bunches of 5 round the square stick at the end of the loom, stretch them tightly across the combs, and secure them at the other end of the loom in the slot. You will find it quicker to keep beads of different colours separated in small, shallow containers. Small plastic boxes with lids can be bought and these are ideal. Sprinkle a few beads onto a piece of felt, ready to be picked up.

Beginning to weave

Thread the needle with the working thread, and attach the end of it to the double stretched thread on the left. Don't make the working thread too long, as it tangles easily. 15 inches is long enough. Work four rows without beads in darning stitch to make the top of the weaving firm, finishing on the left. Thread onto the working thread the beads required for the first row of the pattern, counting the pattern from the left.

This string of beads is now placed underneath the warp threads so that one bead is positioned under and between each two warp threads.

Press the string of beads up between the threads with the first finger of your left hand. Pass the needle from right to left back through the hole of each of the beads, thus securing them. Pull the thread fairly tight at the end of the row to make it firm, but be sure to keep the tension even because the edges of the weaving can easily become distorted. Begin the second row of the pattern working from the left again, and continue in this way until you have finished the pattern. Pull the thread back and forth through the previous rows every now and then for added strength.

If you happen to leave a warp thread exposed by mistake don't worry, it will be captured by the next line of beads.

To make long articles, first weave the length of the loom, then, loosening the warp threads from the slot, wind the weaving round the square stick, and then stretch the newly exposed threads.

Tighten the warp and proceed as before.

Finishing off

Work two or three lines of darning without beads with the last working thread, then take the working thread back through the last row but one of the beads. Tie a knot and cut the thread.

Lift the warp threads off the loom, take two warp threads at a time back through the beads, knot again, then cut. Run the knots up to the beads on a pin.

Fancy finishes

To make a five-bead side fringe.

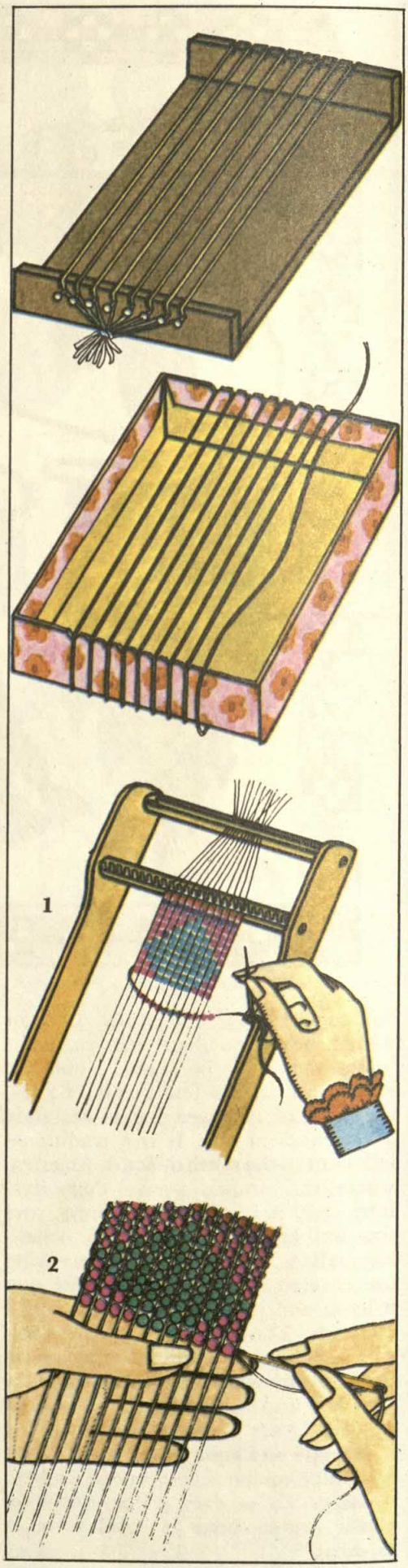
Tie the working thread on the left-hand double warp threads, and thread on a row of beads in the usual way, according to the pattern, but add five extra beads for the side fringe. When turning at the end of the row, ignore the number five bead, but thread the working thread back through the four fringe beads, then work through the pattern beads in the normal way. For a fringe at both sides, as soon as the pattern beads have been worked through thread on five extra beads, turn, ignore the first bead but thread the working thread back through the four extra beads. Thread on the pattern beads and continue.

To make up a side U loop (Five beads)

Tie the working thread on the left-hand double warp threads and thread a row of beads in the usual way, according to the pattern. Add on an extra five beads, then, without turning, thread on another row of pattern beads. Press up these two rows of pattern beads and catch them with the working thread, starting from the left-hand warp for the first row, and going back as usual from the right-hand warp for the second row. Ignore the extra five beads at the end and they will form a loop.

If you want a side U loop at both sides of the work, at the end of these two rows add an extra five beads, thread on your pattern beads, add five extra beads, thread on the pattern beads, and then catch these two rows of pattern beads, ignoring the extra five at each end, which will form loops.

For a longer loop, thread on more extra beads. For a scalloped edge, add three extra beads only.



Top: two different hand-made looms
1. *Pressing beads up between warp threads*
2. *Passing needle back through the beads*

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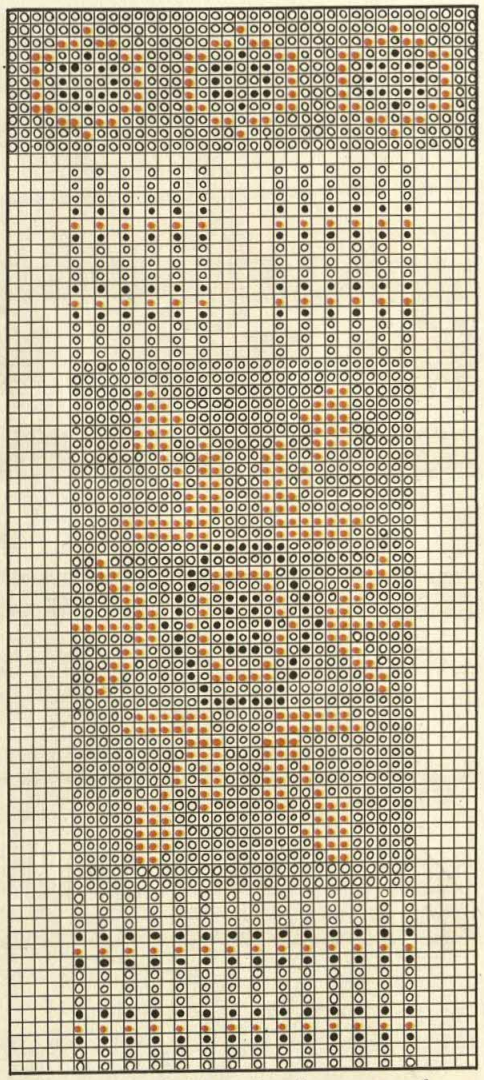
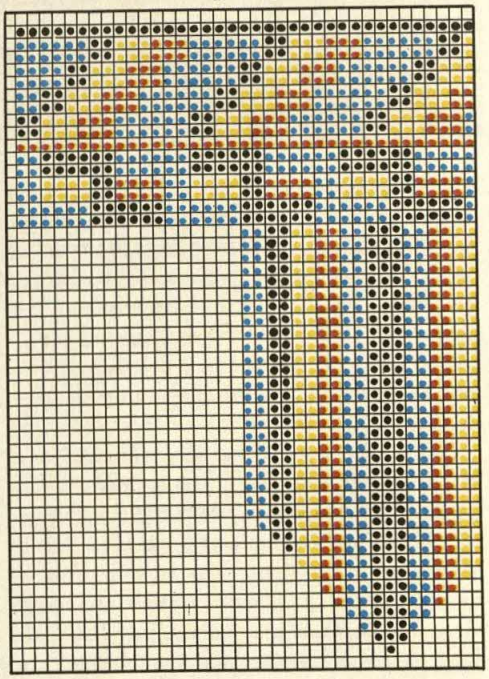
Chart for the three-colour necklet—top right

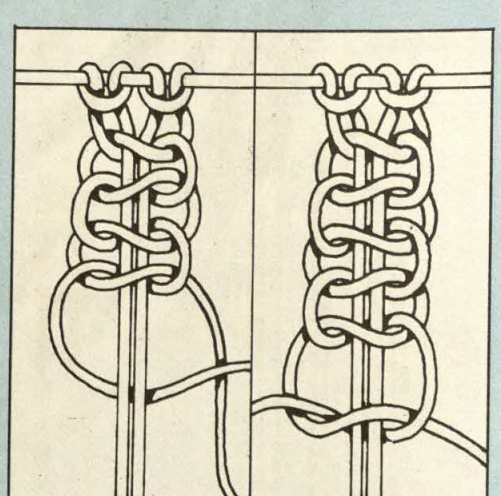


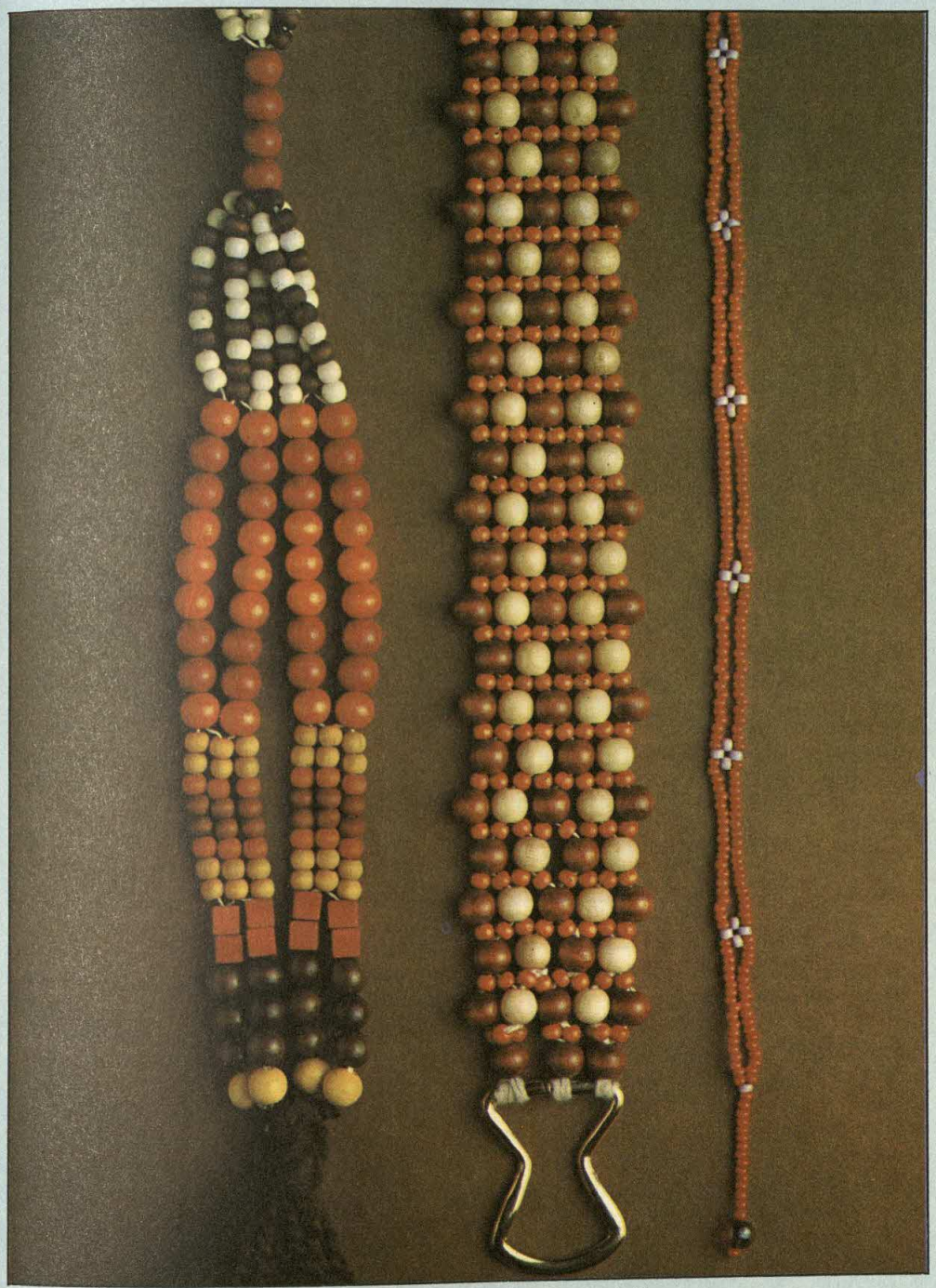
▲ *Complete necklet's panel and remove work from loom. Hand-thread beads onto six pairs of threads on left and right, cut central five threads to 2ins and thread back into work. Proceed with side strips to pattern shown above.*

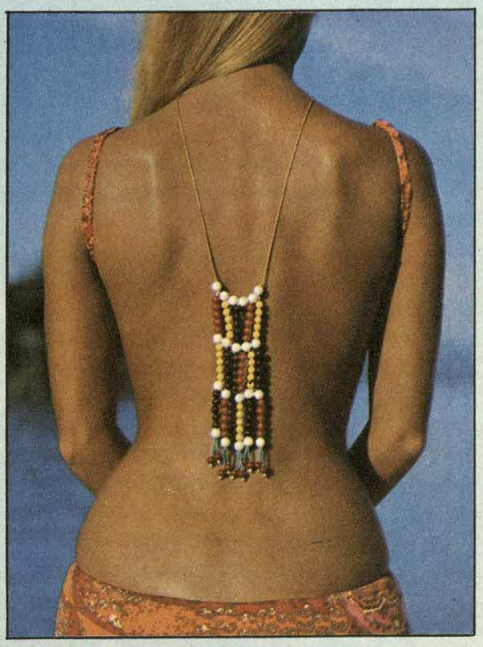
Chart for the fringed bracelet—bottom right

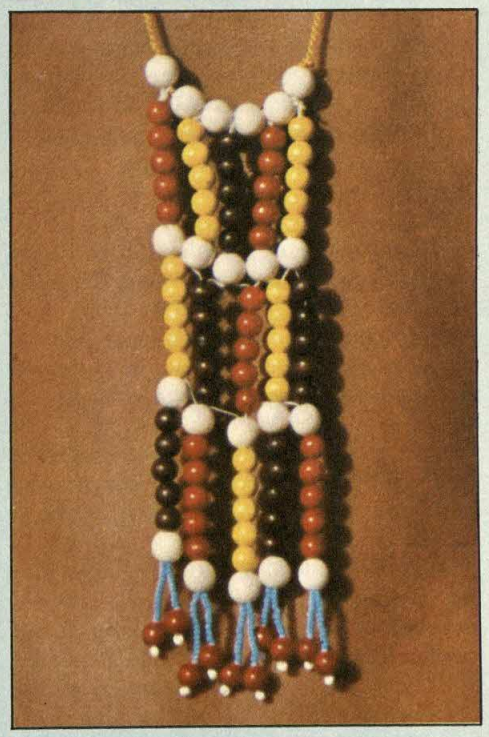


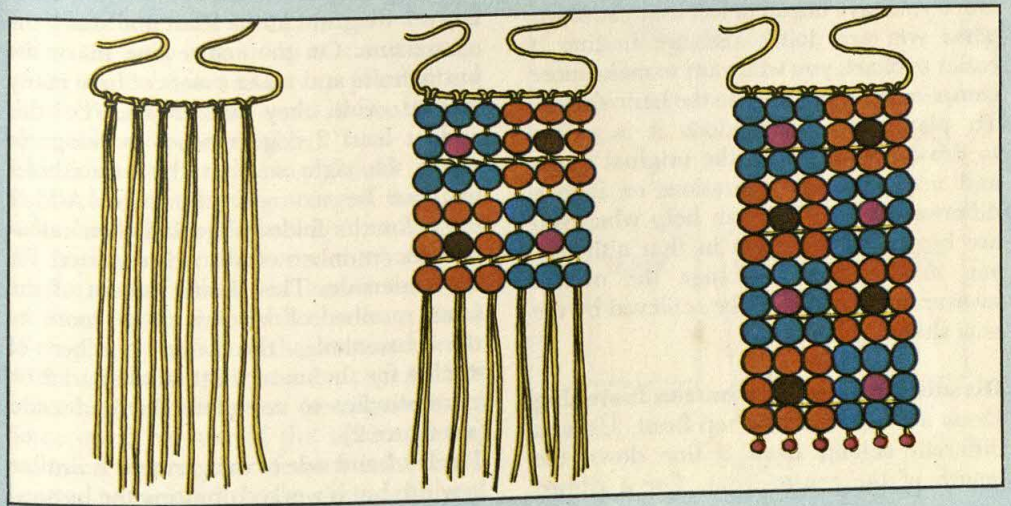
Six of the chokers shown above have been finished off with conventional necklace fastenings, the threads worked back through the last few beads before knotting off. The lower necklet and the belt on the right have been finished with macramé flat knots with additional beads interthreaded. To make a macramé flat knot on four threads follow the diagram and work as follows: pass the left thread under the centre two threads and over the right hand thread to form a loop. Pick up the end of the right hand thread and pass it from front to back through the loop and draw it up tightly. This forms a half knot. Now pass the right hand thread under the centre threads and over the left hand thread and put the end of left hand thread through loop for a flat knot.











▲ *The two belts and the pendant illustrated are made by various cord-knotting techniques which can also be used for making large beadwork items such as waistcoats. The diagrams show one pattern of cord-knotting. Knot six thin cords onto a thicker cord, using a macramé knot. Dip the ends of the thin cord into melted candle wax to make bead threading easier. Thread beads onto the pairs of cords. After two rows of beads have been threaded, working from the left, string the first bead onto a single cord, and take its pair across to the second bead. Take one of the second beads' cords across to the third bead and so on to the last bead which has three cords through it. After two more rows, take the cords back across again.*

Knitting design/variations on a dress

The skirt, top and sleeves already designed can form the starting point for an endless variety of designs based on these shapes.

The simplest variation is to combine the skirt and top to create a dress adding simple short set-in sleeves.

Bodice

The top of the dress is designed in exactly the same way as the sleeveless top in Knitting Design chapter 2. The main point to remember is that the lower edge of the top is knitted onto the top edge of the skirt and the join is actually on the waistline.
The top and the skirt must therefore have the same number of stitches at the waist.

Skirt

For an all-in-one dress without a seam at the waistline, the amount of shaping between the hipline and the waistline will probably need to be reduced considerably.

Neck line

If you charted the neck line for the top on graph paper and are using the same yarn and stitch for the dress there is no need to make another chart for a different neck line, provided the number of stitches from the armhole upwards remains the same.
A lower, round neck line can easily be planned by working a similar curve to the neck line as the top but starting it one or two inches lower.
A V-neck line is also quite simple to plan but is always best worked over an odd number of stitches so that there is one centre stitch around which to place the V. Leave the centre stitch to be picked up when working the edge and plan the V on either side of this stitch after deciding where you want the point of the V to commence.
Mark the altered neck line on your graph using a different colour so that the two sets of markings are easily distinguished.
Re-chart the neck line, however, if the tension or stitch numbers differ in any way.

Varying designs

One of the simplest methods of varying the basic designs in these chapters is to add stripes of contrasting or toning colours.
Decide first the dimensions of the stripes and how many rows they are to cover, marking them on your chart.
As in the dress illustrated, a very individual look can be given to an easy stocking stitch garment if the stripes are cleverly placed and are repeated on bodice or sleeves. This kind of pattern gives continuity and does not look as if it had been added in as an experiment or as an afterthought.
A dress as simple as this can also be given an exclusive, festive look by the careful addition of beads or sequins on the sleeves or on the cuff and neck line.

Basic shape alterations

Once you have begun to feel that you know what you are doing and are finding it easier to chart, you will want to make more complicated alterations to the basic shapes.
To plan simple alterations it is easiest to draw a diagram of the original shape and mark out any alterations on it in a different colour. This can help when you are beginning to design in that although you are making a change the overall measurement must still be achieved by the new shape.

Dividing the top for a button fastening
Draw a diagram of the top front. Using a different colour, draw a line down the length of the centre front. For a ribbed button strip to be added after the garment is complete decide on the width and draw a line half this width to one side of the centre line. Repeat this to the other side of the centre line as shown in figure 1.
Again, you may be able to use your original chart, subtracting the number of stitches equal to the width of the button strip from the total and working each side on the stitches required. Work the button strips after completing the other pieces and sew it to the centre front edges.
For buttonholes on the actual garment the diagram will differ.
Draw a diagram of the front and mark the centre line. On the centre line mark the buttonholes and make a note of how many stitches wide they are to be. To this add at least 2 edge stitches working towards the right so that the buttonholes will not be too near the edge. Add 1 stitch for the folded edge and then calculate the number of stitches required for the underside. This should consist of the same number of stitches, 2 or more to the buttonhole, the same number of stitches for the under buttonhole and 2 or more stitches to complete the underside (see figure 2).
The left hand side of the garment is similar in width but is worked omitting the button-

holes. For a less bulky fastening the underside of the left hand side can be omitted and facing ribbon used in its place.

Forming a yoke on the basic top

A yoke can easily be planned from your basic diagram. Draw a line on the back top diagram, from side to side, at the required depth below the centre back neck. On the section of the back which comes below the yoke line you will require to add extra stitches for fullness (see figure 3).

This is added to the total and, as it in no way affects the shaping of the armholes, can be worked using the original chart.

If the back is to be seamed on to the yoke it will neaten the finished work if the fullness is decreased across the width while working the last or 2nd last row so that the cast off edge measures the same as the cast on edge of the yoke.

The front of the top is altered in the same way for a yoke and can also be divided for a buttonhole opening if desired.

To turn the top into a full smock add additional length as well

Alterations for raglan sleeves

This is a larger alteration because back, front and sleeve have all to be altered and must fit together row by row when complete. The calculations up to the armholes will be the same but from there on they will differ.

On a sheet of graph paper, mark the number of stitches required across the back just below the armhole level. Work out the number of rows to give the correct centre back measurement and also the width across the back neck and mark both on the paper. The shaping of the raglan slope must now be fitted in between armhole and neck edge. It is unlikely that you will have exactly the number of stitches to allow you to decrease one stitch at either end of every alternate row and you will have to decide where and how the extra stitches are to be reduced. As with a set-in sleeve a few stitches may be cast off at the very beginning of the shaping, but if it is necessary to have a place where the decreasing is more rapid it should be as close to the top as possible.

The front raglan shaping should match the back. From the beginning of the armhole shaping, the sleeve requires to have the same number of rows as the back and front and it is therefore easiest to chart all three across the width of a large sheet of graph paper. Thus, the start and finish of the raglan shaping can be kept in line from the first calculation (see figure 4).

Sometimes, because of the tension being used and size required fewer stitches may have to be reduced on the sleeve and you will therefore have to space the decreasing. This is perfectly alright so long as the number of rows are constant on all three pieces. The opposite can also occur and the neatest way of disposing of the extra stitches is to work a shoulder dart by decreasing in the centre of the sleeve after you are above shoulder level. These decreases, spaced evenly from shoulder edge to neck edge, can be used decoratively to add interest to the design.

Alterations for a circular yoke

A circular yoked sweater can have the yoke beginning as low as the armhole or the back front, and sleeves may be worked separately for an inch or two before all the stitches are worked together. Whichever is the case, the yoke from then on takes the place of the sleeve head and of the top of both back and front. First plan how deep the yoke is to be and how many rows it must cover. It must be shaped to reduce the neck edge to the number of stitches required for a good fit. This reduction should be planned in gradual stages decreasing more rapidly towards the neck line.

For a neatly fitting circular yoke, it is advisable to curve the upper edges on both front and back so that at the armhole edge there is an extra length to the point of the yoke to accommodate the shoulder. The extra length to be added can be calculated by deciding on the yoke depth at centre back and subtracting this amount from the measurement of the sleeve at the same point from the armhole to the neck edge. The basic rule given in Knitting Design Chapter 3 for neck to sleeve edge length still applies, and the sleeve and yoke together must give the total length required (see figure 5).

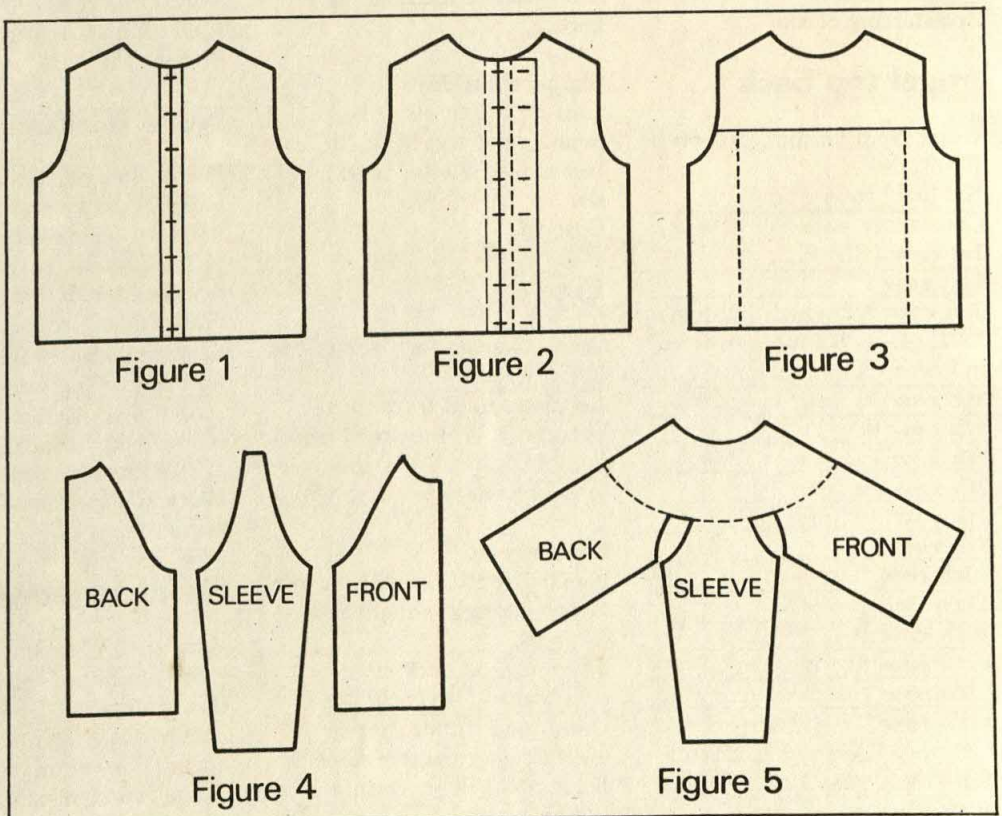
Alterations for a saddle-topped sleeve

This is another alteration which affects all parts of the garment although it is not difficult to achieve.

The ordinary set-in sleeve chart can be used, but instead of casting off at the top of the head a panel is added and worked to the same length as the front and back edges on to which it will be seamed. The width of this panel can be anything you decide upon, from 1½ inches upwards. Divide this width in half and subtract the amount from both front and back shoulder measurements, giving a shallower armhole.

This is the basic principle for saddle shoulders but there are many variations. One of the most popular is to cast off the shoulders at the new level in a straight line. To compensate for this the continuation of the sleeve needs to be increased towards the neck edge either at each side or in the centre.

Whatever kind of alteration you want to make to the basic top plan it in this way. Before you start to knit check the alterations you have made to see that all the measurements are still correct.



Knitting pattern/angel suit

Make this pretty two-piece baby suit for a little angel—yours or someone else's. The angel top buttons at the shoulders for quick and easy dressing and undressing, and the elastic-waisted pants are cleverly shaped for freedom of movement.

Size

Angel top. To fit 18[20:22]in chest
Length at centre back, 10¾ [11:11¼]in
Sleeve seam, 1½in
Pants. All round widest part, 22[24:26]in
The figures in brackets [ ] refer to the 20 and 22in sizes respectively

Tension for this design
12½ sts to 2in in width and 22 rows to 2⅛in in depth over patt worked on No.8 needles

Materials shown here
Mahony's Blarney Berella Baby Quickerknit
5[6:6] balls
One pair No.8 needles
One pair No.10 needles
6 small buttons
3yd shirring elastic

Angel top back

Using No.8 needles, cast on 80 [86:92] sts.
K 5[5:7] rows g st.
Commence patt.
1st row (RS) K.
2nd row P.
3rd row K2, yfwd, K2 tog, *K1, yfwd, K2 tog, rep from * to last st, K1.
4th row As 3rd.
5th row K.
6th row P.
7th row As 3rd.
8th row As 3rd.
9th row K.
10th row P.
11th-15th rows K.
16th row P.
17th row K.
18th row P.
19th row K10[13:16] sts, (K2 tog, K27) twice, K2 tog, K10[13:16] sts. 77[83:89] sts.
20th-22nd rows K.
Rep 1st to 18th rows once more.
41st row K3[6:9] sts, (K2 tog, K12) 5 times, K2 tog, K2[5:8] sts. 71[77:83] sts.
42nd-44th rows. K.
Rep 1st to 18th rows once more.
63rd row K2[5:8] sts, (K2 tog, K6) 8 times, K2 tog, K3[6:9]. 62[68:74] sts.
K 5[7:9] rows.

Bodice

1st bodice row K.
2nd bodice row P.
3rd bodice row As 3rd patt row.
4th bodice row As 3rd patt row.
Rep 1st and 2nd bodice rows once more.

Shape armholes

1st row Cast off 3 sts, K2, yfwd, K2 tog, (K1, yfwd, K2 tog) 17[19:21] times, K4.
2nd row Cast off 3 sts, K2, yfwd, K2 tog, (K1, yfwd, K2 tog) 17[19:21] times, K1. 56[62:68] sts.
Keeping bodice patt correct, dec one st at each end of next and every alt row until 52[56:60] sts rem.**
Continue without shaping until 9 complete patts have been worked from beg of bodice.

Shape shoulders

Cast off 8[9:9] sts at beg of next 2 rows and 8[8:9] sts at beg of next 2 rows. 20[22:24] sts.
Cast off.

Front

Work as given for Back to **. 52[56:60] sts.
Continue until 6 complete patts have been worked from beg of bodice. Work first row of next patt.

Shape neck

Next row P21[22:23] sts, turn. Complete right shoulder on these sts.
Dec one st at neck edge on next 5 rows. 16[17:18] sts.
Continue without shaping until Front measures same as Back to shoulder, ending at armhole edge.

Shape shoulder

Cast off 8[9:9] sts at beg of next row, patt to end.
Work 1 row.
Cast off rem sts.
With WS of work facing, sl next 10[12:14] sts onto holder and leave for centre neck.
Rejoin yarn to rem 21[22:23] sts, P to end.
Work as given for right shoulder, reversing shaping.

Sleeves

Using No.10 needles, cast on 40[42:44] sts.
K 7 rows g st.
Change to No.8 needles.
Next row K2, *yfwd, K2, rep from * to end.
Next row P2, *P1 tbl, P2, rep from * to end.
59[62:65] sts.
Rep 3rd patt row as given for Back twice, then 1st to 4th bodice patt rows and then 1st and 2nd bodice patt rows.

Shape top

Rep 1st and 2nd rows as given for armhole shaping but read 16[17:18] times instead of 17[19:21] times. 53[56:59] sts.
Dec one st at each end of next and every alt row until 49 [50:51] sts rem.
Cast off 6 sts at beg of next 6 rows. 13[14:15] sts. Cast off.

Neck borders

Using No.8 needles and with RS of Front facing, K up 12 sts down left side of neck, K10 [12:14] sts from centre front neck holder, K up 12 sts up right side of neck. K 2 rows.
Change to No.10 needles.
K 2 rows. Cast off.
Using No.8 needles and with RS of Back facing, K up 20 [22:24] sts along neck edge. Work as for Front neck border.

Shoulder borders

Press each piece on WS under a dry cloth and using a warm iron. Join shoulder seams leaving 8 sts open at neck edges. Press seams lightly.
Using No.10 needles and with RS facing, beg at back edge of left shoulder and K up 11 sts, K up one st at shoulder seam and K up 11 sts along front shoulder.
1st row (K1, K2 tog, yfwd) 3 times, K14.
2nd row K. Cast off.
Work right shoulder to match, reversing first row.

To make up

Sew sleeves into armholes easing in fullness round top. Press seams.
Join side and sleeve seams. Press seams. Sew on buttons to shoulders.

Pants back

Using No.10 needles, cast on 65[71:77] sts.
1st row P1, *K1, P1, rep from * to end.
2nd row K1, *P1, K1, rep from * to end.
Rep these 2 rows 4 times more.
Change to No.8 needles.
K 1 row. P 1 row.

Shape back

Next row K36[39:42], turn.
Next 2 rows Sl 1, P6, turn, sl 1, K12, turn.
Next 2 rows Sl 1, P18, turn, sl 1, K24, turn.
Next 2 rows Sl 1, P30, turn, sl 1, K36, turn.
Next 2 rows Sl 1, P42, turn, sl 1, K48, turn.
Next 2 rows Sl 1, P54, turn, sl 1, K to end.
Next row P.
K 4 rows.

Side shaping

**K 1 row. P 1 row.
K 1 row inc one st at each end of row. P 1 row. K 4 rows.
Rep last 8 rows 6 times more.
**79[85:91] sts.
K 1 row. P 1 row.

Shape leg edges

Continue in st st, casting off 4 sts at beg of next 4 rows.
Cast off 3 sts at beg of next 16[18:20] rows.
Work 2 rows st st. Cast off.

Front

Using No.10 needles, cast on 65[71:77] sts.

Work 10 rows rib as given for pants Back.

Change to No.8 needles. Beg with a K row, work 4 rows st st.

Work 4 rows g st.

Rep from ** to ** as given for pants Back. 79[85:91] sts.

K 1 row. P 1 row.

Shape leg edges

Cast off 9 sts at beg of next 6 rows.

Cast off 3 sts at beg of next 2[4:6] rows.

Cast off 2 sts at beg of next 2 rows.

Work 12 rows st st. Cast off.

Leg borders

Press as given for Angel top. Sew together two cast off edges. Press seam.

Using No.10 needles and with RS of work facing, K up 76[82:88] sts along leg edge.

Next row K1, *K2 tog, K4, rep from * to last 3 sts, K2 tog, K1. 63[68:73] sts.

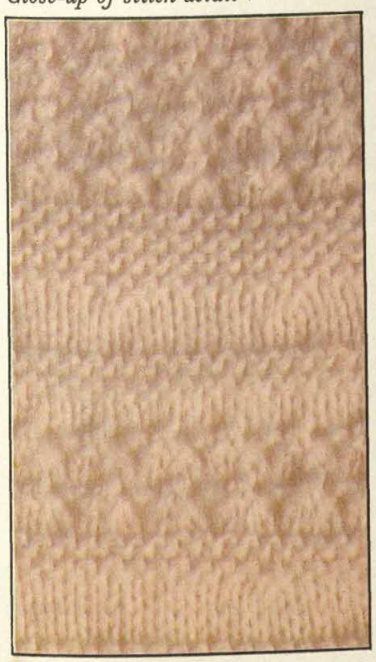
K 6 rows g st. Cast off.

Work other leg border in same way.

To make up

Join side seams. Press seams lightly. Thread 4 rows of elastic through WS of waist ribbing.

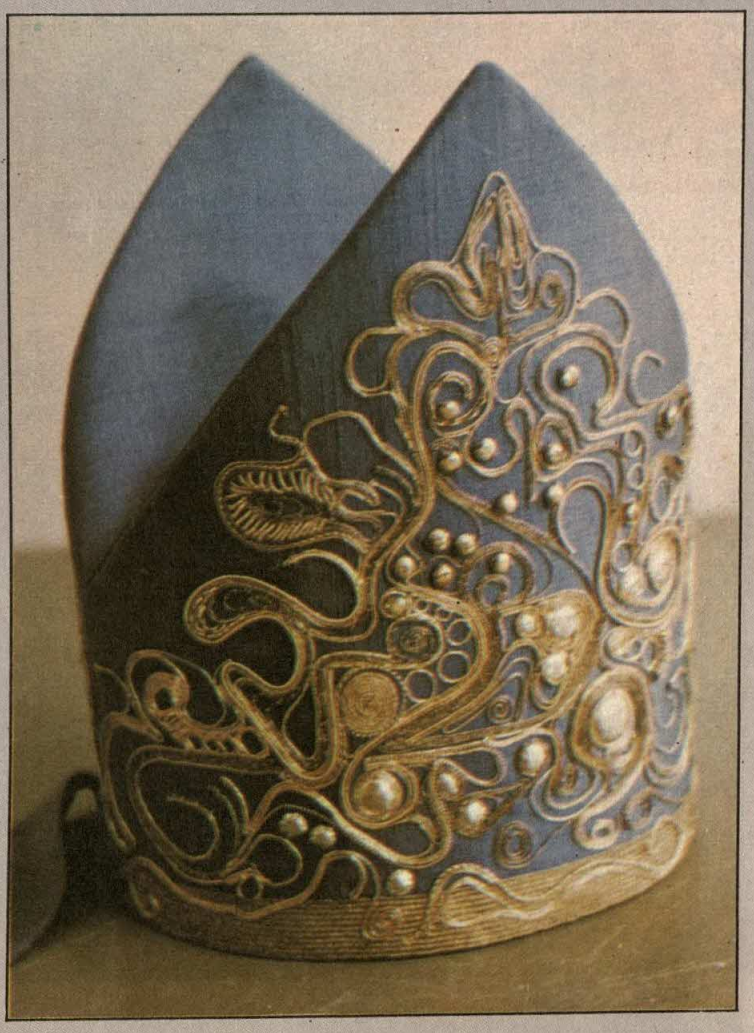
Angelic top and matching pants ►
Close-up of stitch detail ▼



Stitchery design/church embroidery

In the thirteenth and fourteenth centuries England was famed throughout Europe for the quality and design of her ecclesiastical embroidery. The name it was known by, 'Opus Anglicanum', is still synonymous with the highest craftsmanship. There is a strong resurgence of interest in the embroidering of both vestments and furnishings for old and new churches and, as Opus Anglicanum was typical of the thirteenth and fourteenth centuries, so is modern ecclesiastical embroidery typical of the twentieth century. Some examples of the best modern work are illustrated, each showing sensitivity to materials, and good workmanship allied with modern design.

In the green chasuble of moiré furnishing cloth, the design is basically a pattern of circles in gold kid, combined with machine embroidery, emphasised with couched metal cord and twist threads; French knots in thick silk thread and leather spots add depth to the embroidery. The beautiful white altar frontal is part of a set at St Margarets, Prestwich, in Lancashire, and as it is used at Christmas and Easter Alpha and Omega symbols (the beginning and the end) are incorporated in the



design together with the cross. The most imaginative ecclesiastical embroidery is largely based on applied shapes, some of which are padded; in the white altar frontal a half ping-pong ball has been covered with gold thread, mirror buttons and beads to catch the light in the centre of the design. The purple burse and veil from Hey Church, Hey, Cheshire, shows how the simplest cross motif can be repeated to form an extremely effective overall design; basically patchwork, the crosses have been elaborated with appliquéd ribbons and metal threads of varying thicknesses.

The colourful red stole shows how a geometric design based on symbols of the Trinity can be made interesting and varied by a sensitive use of appliqué, gold thread and multi-coloured French knots.

Lastly, the mitre in blue furnishing silk illustrates how a modern tracery of lines can retain the richness of traditional work by using a variety of gold threads and kid combined with beads.

The embroideries shown here demonstrate a high standard of proficiency in both design and execution attained by training and experience.

Inspiration for design

There are several possible sources of inspiration in ecclesiastical embroidery; if the church is named after a saint, find out his or her particular symbol. For instance, the lion for St Mark, the eagle for St John and so on. Stone or wood carvings or tile decoration can form the basis of a design or the name of the parish or district might also suggest an idea. When designing for a particular item, whether an altar frontal, pulpit fall, kneeler or chasuble, remember that the design must relate to the shape of that one piece alone.

Planning colour schemes

Consideration must be given to the size of the church and the lighting. Try the design drawn out on paper to full size and in colour, in situ, to ensure that it is effective. Vestments, altar frontals, and pulpit falls are usually seen from a distance, so basic shapes must be both bold and simple. In an older church, new embroideries should harmonise with existing colours in the building. Rather than a mixture it is often more effective to let one colour predominate, such as red or blue. A collection of kneelers in a wide range of colours can look chaotic rather than jewel-like.

Materials and techniques

The method of embroidery to be used is dictated by the skill of the available workers. Most people can cope with simple stitches on canvas, and although appliqué needs considerable care in initial preparation it is afterwards a quick and effective technique, using either hand sewing or machine sewing. Metal thread work requires some technical skill and expertise. Nowadays a variety of materials may be used for church embroidery, from Thai silks to furnishing fabrics, but generally damasks and brocades should be avoided as the addition of embroidery on these fabrics produces an over-decorative effect. For ordinary stitchery, bold coloured embroidery threads, weaving or knitting yarns or cords are frequently used as they show up well from a distance. Even string can be used if it suits the embroidery, but on smaller articles, a burse for example, finer threads such as stranded cotton or pure stranded silk, pearl cotton, etc, are more suitable.

Stitchery pattern/magazine rack

This gay, all-over Florentine design is worked in eleven different colours of tapestry wool. The design can also be used on a wide variety of items such as chair covers, cushions, casual bags and waste paper baskets.

To make the magazine rack cover measuring 10 inches by 16 inches you will need:

- ☐ Two pieces of canvas measuring 14 inches by 20 inches with 16 single threads to 1 inch
- ☐ DMC Tapestry Wool in the following colours and amounts:
  3 skeins: beige 7501; beige 7503; yellow 7476; red 7108. 4 skeins: yellow 7434; yellow 7473; red 7106; red 7107. 6 skeins: grey 7273; grey 7275 and black
- ☐ Two pieces of iron-on Vilene measuring 10 inches by 16 inches
- ☐ Magazine stand of brass tube
- ☐ Tapestry needle No.18

Instructions

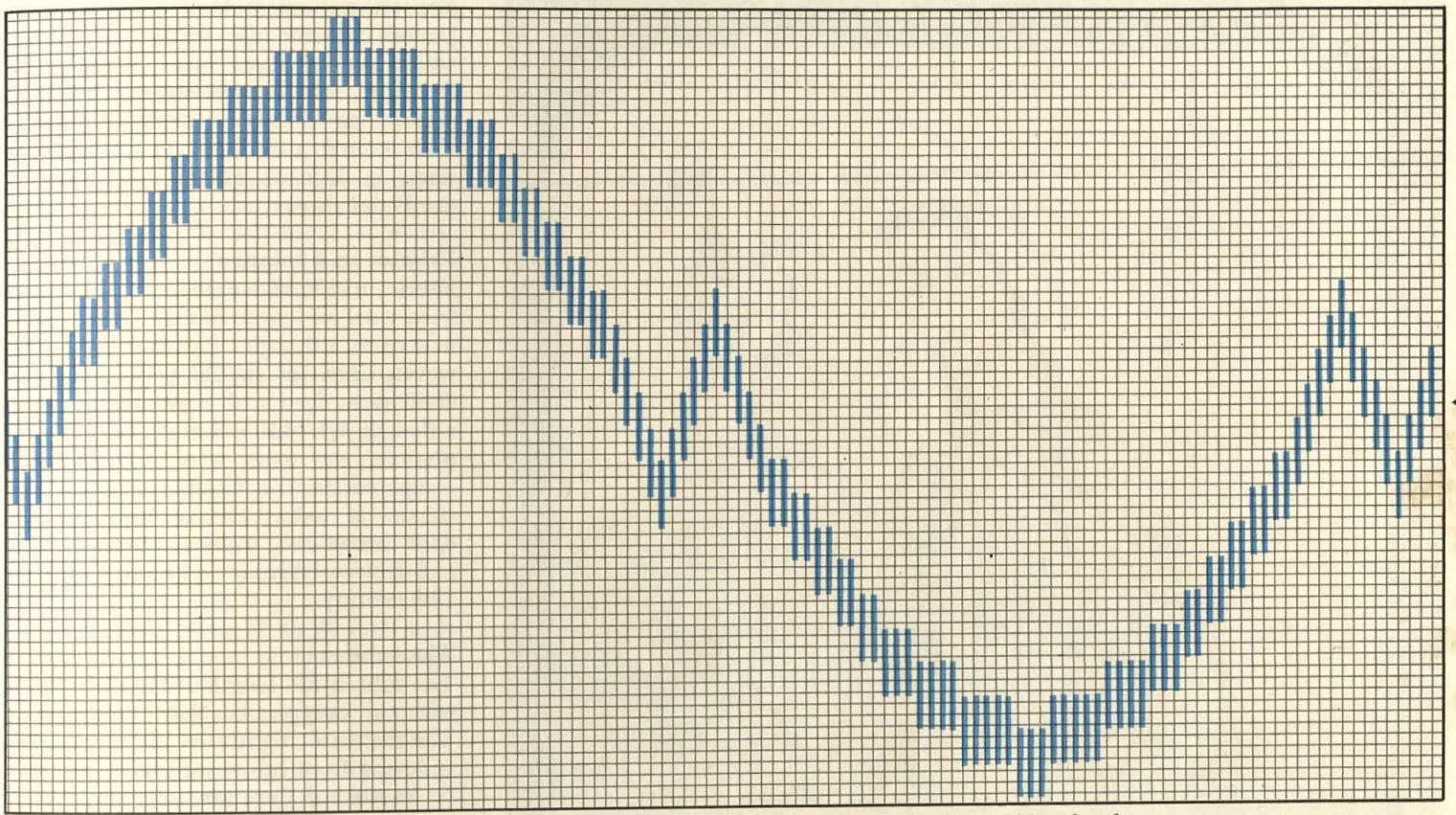
Following the grain of the canvas, mark a rectangle measuring 10 inches by 16 inches, 2 inches in from all edges with tacking stitches. This marks the area to be embroidered.

The embroidery, executed in tapestry wool, consists entirely of Florentine stitches. Each line of the grid represents one thread of canvas, and each heavy line represents one stitch passing vertically over six threads on the canvas. The chart shows one motif to be repeated in width as well as height. The arrow marks the centre of the work. In order to determine exactly this centre for the undulating line, mark the centre of the longer side on the lower edge of the rectangle. Count thirty threads to the left and commence the first row (in red 7108) by the three stitches of the lower group of the design. Follow the working chart, first towards the left side of the design, then come back towards the first stitch to the right. Continue in horizontal rows from left to right, the second overlapping the first, changing shades as follows: red 7107; 7106, grey 7273; 7275, black, beige 7501; 7503; 7501, grey 7273; 7275, black, yellows 7434; 7473; 7476; 7473; 7434, grey 7273; 7275, black, red 7106; 7107 and 7108.

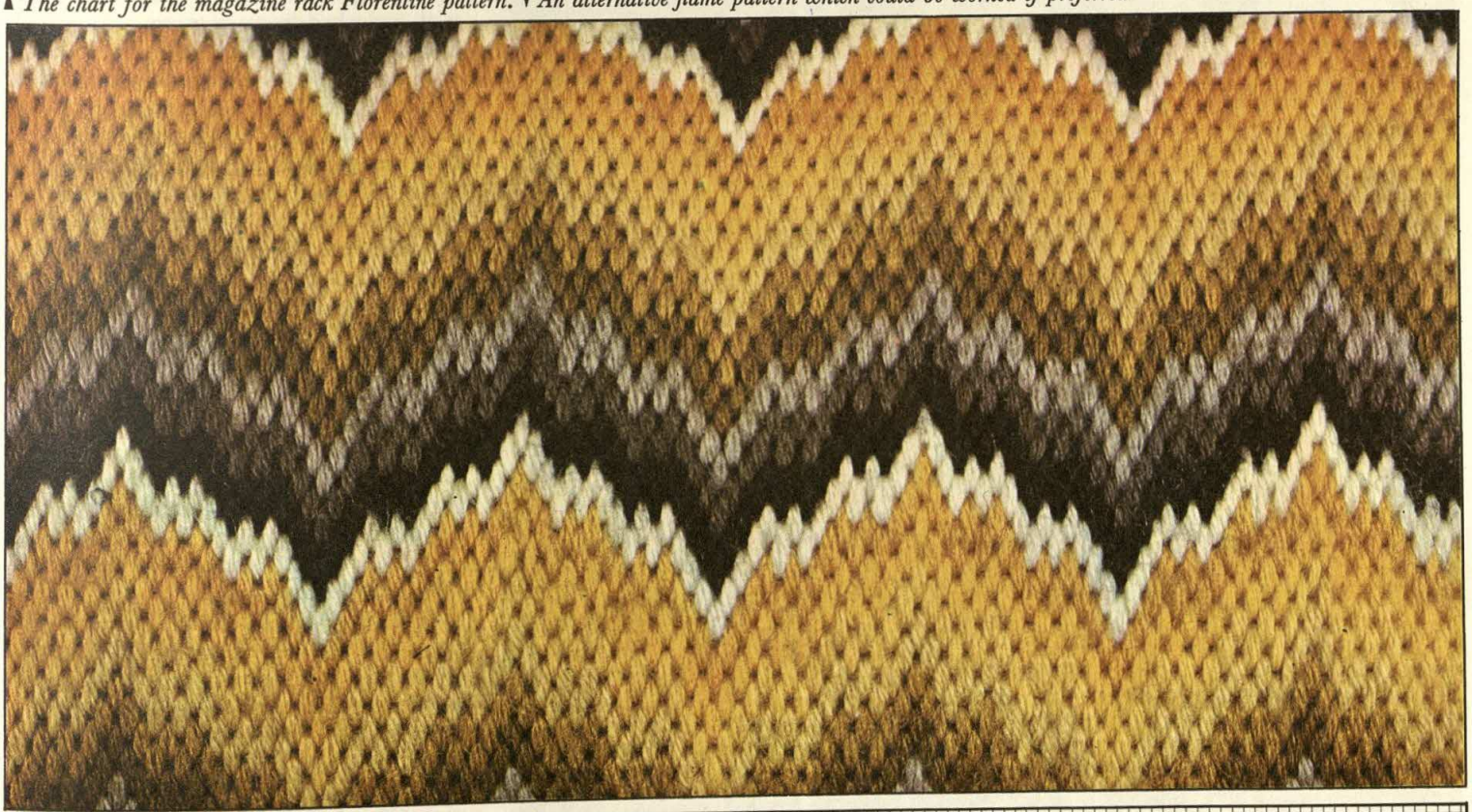
Repeat from the beginning. Fill in the empty spaces below the first row in the same way. Repeat for second rectangle.

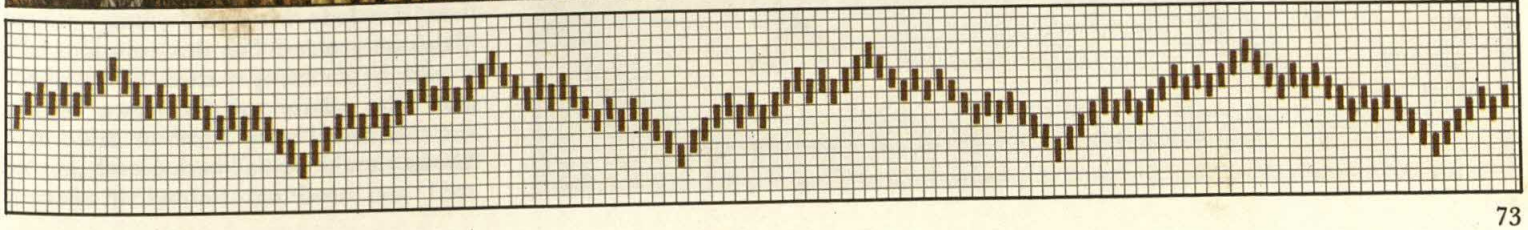
Making up

Strengthen the two embroidered parts with the Vilene, tacked onto the wrong side and ironed with a warm iron. Trim the excess canvas to within 1 inch all round. Turn raw canvas to the back of the work and secure in place with herringbone stitch. Take the cover off the rack frame and either stitch or glue the two sides in place. Re-fit cover onto frame.



▲ *The chart for the magazine rack Florentine pattern.* ▼ *An alternative flame pattern which could be worked if preferred*





Costume design/Eleanor of Aquitaine

For an authentic look when making period costume use textiles in colours which would have been available at the time, and accessorise the outfit as closely as possible to the original. This woman's outfit is typical of those worn in Europe at the beginning of the 12th century.

Fabrics and colours
Fabrics in 1100 AD would have been woven from wool and were mostly rather coarse in texture, although ladies sometimes wore woven linen for special occasions. Materials were dyed with vegetable dyes and although red, blue and green colours were possible, the tones were soft and dull compared to the bright chemical dye colours of today. Choose black, brown, dark brown-red, russet, yellow, cream and grey to be more in keeping with the 12th century.

The robe
The robe is full length and closely fitting with an exaggerated flare to the skirt. The sleeves fit tightly on the upper arm, widening from below the elbow, and can be knotted if they are too cumbersome to manage. The dress neckline is round with a slashed front opening.
Darts and zips should not be used for shaping this garment, but if you feel that a more fitted effect is required, long back darts can be made or a zip inserted in the back seam, out of sight. Alternatively, when the main pieces are being cut out, one or more 'keyhole' shapes cut from the side seams, below the armhole, can be adjusted to fit by extending and tying the ends.

The cloak or mantle
This is semi-circular in shape and ground length and can be lined if preferred, although the original garment would not have been. Hold the cloak in place with thongs at the neck or fasten with a large chunky brooch.

The head dress
The head dress consists of a narrow band worn round the head, holding a fine white circular veil in place. Pleat this around the face and fasten with pins.

Hair, accessories and decoration
Hair was worn long in the 12th century, loose if a lady were very young, plaited if she were older. For this costume, hair should be centrally parted and plaited; add false plaits to give extra length, sheathed in ribbons, fabric or braid.
Shoes should be flat heeled and pointed toed and stockings knitted in natural

coloured wool. If decoration is added to the costume, it should be in the form of woven braid in geometric designs, edging the robe sleeves and mantle.

The head band can be a highly decorative part of the costume. Use braid with a geometric pattern and pick out the design with beads and metal threads to represent jewels. A belt made of plaited leather or silk threads, worn around the hips, with long ends hanging down the front, completes the outfit.

Making the 12th century costume

You will need:

- ☐ **The veil** 1¼yds butter muslin or voile, white
- ☐ **The robe** 2yds 55 to 60 inch wide stretch fabric (cotton knit, wool, Courtelle, nylon jersey)
- ☐ **The cloak** 3½yds 55 to 60 inch wide non-stretch fabric of heavier weight than the robe
- ☐ Leather thongs for cloak fastening and belt
- ☐ Woven braid edging for sleeves and cloak hem and for the head dress

Make a paper pattern from the graph chart and separate the pieces of pattern.

Making up the robe

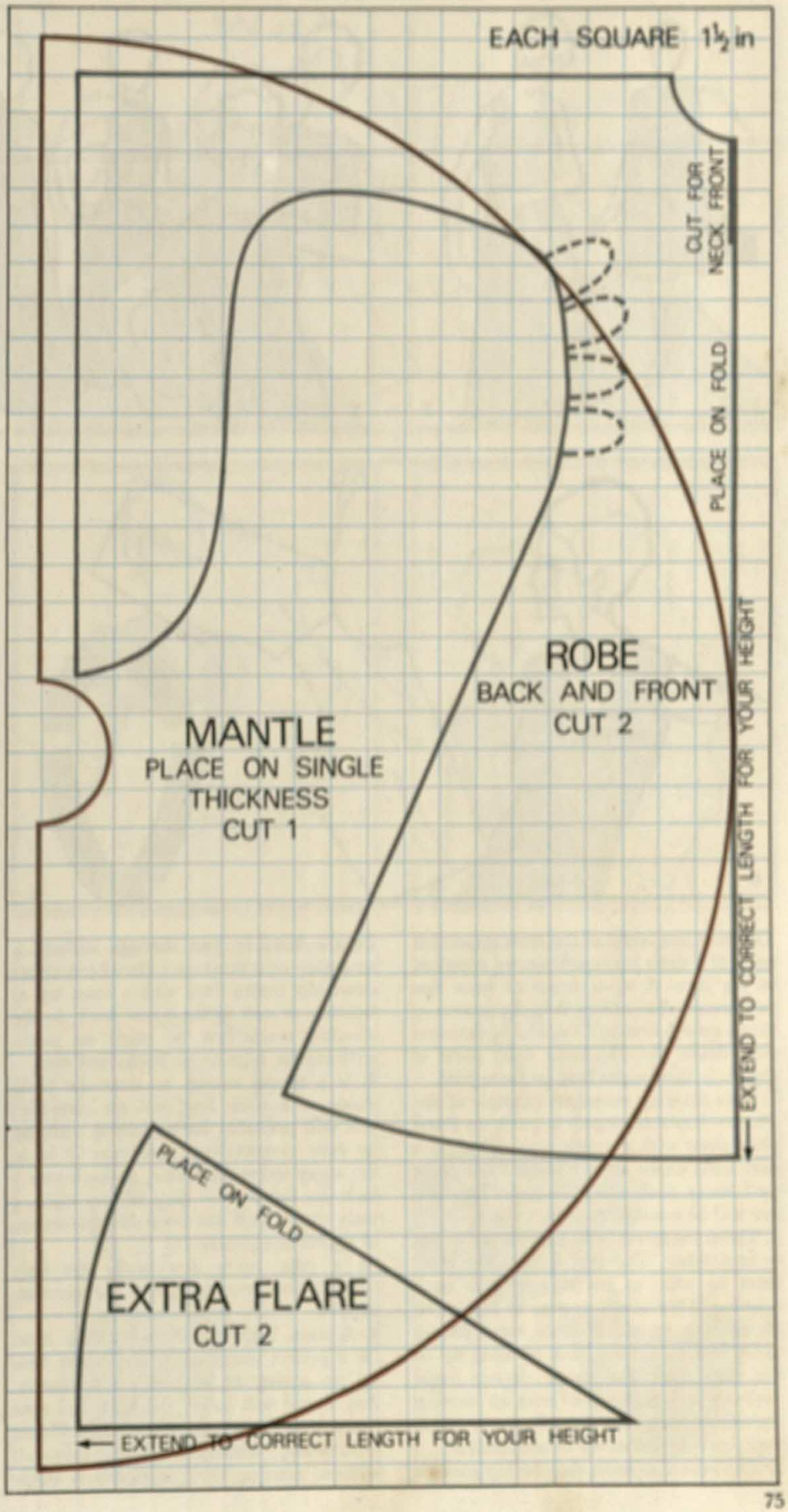
Fold the robe fabric in half lengthwise and place the pieces of robe pattern along the fold. Cut out each piece twice. Cut out the 'keyhole' shapes if required and slash the neckline. Stitch the shoulder seams. Stitch the extra flare section into the skirt. Dart the back if desired for fit. Stitch side seams and sleeve seams. Finish neck edge, sleeve edges and hem. Add the braid decoration.

Making up the mantle

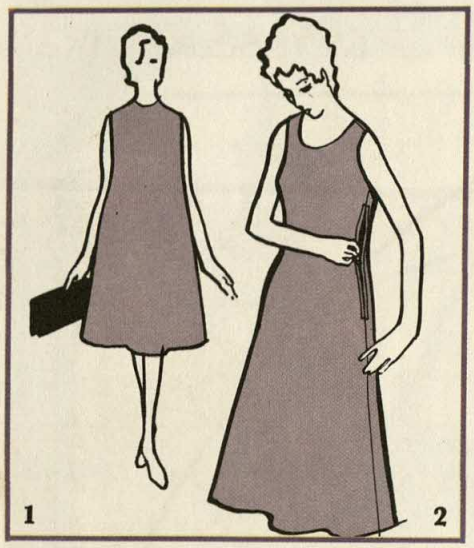
Lay the fabric out single thickness and pin the mantle pattern to the straight of the material. Cut out and hem all round or bind the edges with bias binding. Add braid decoration.

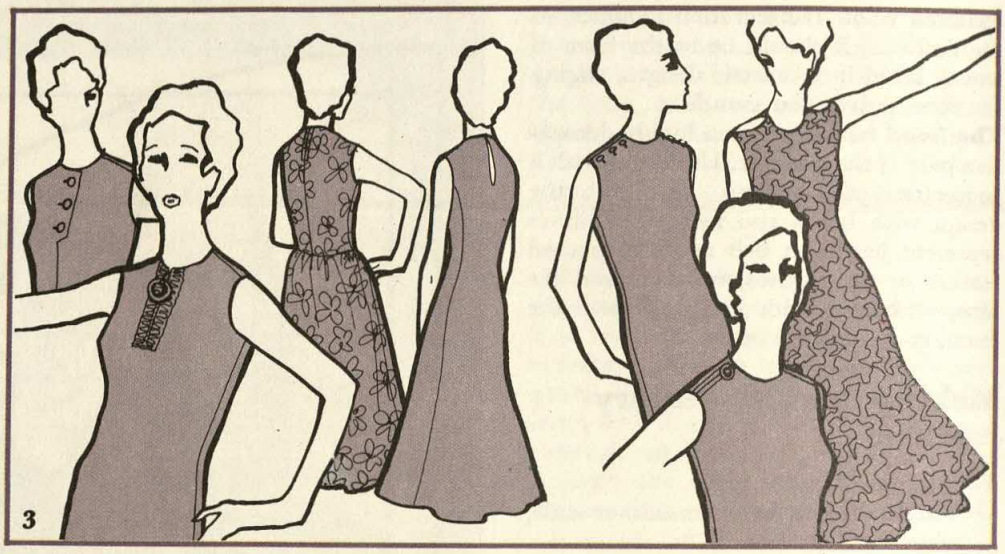
The veil

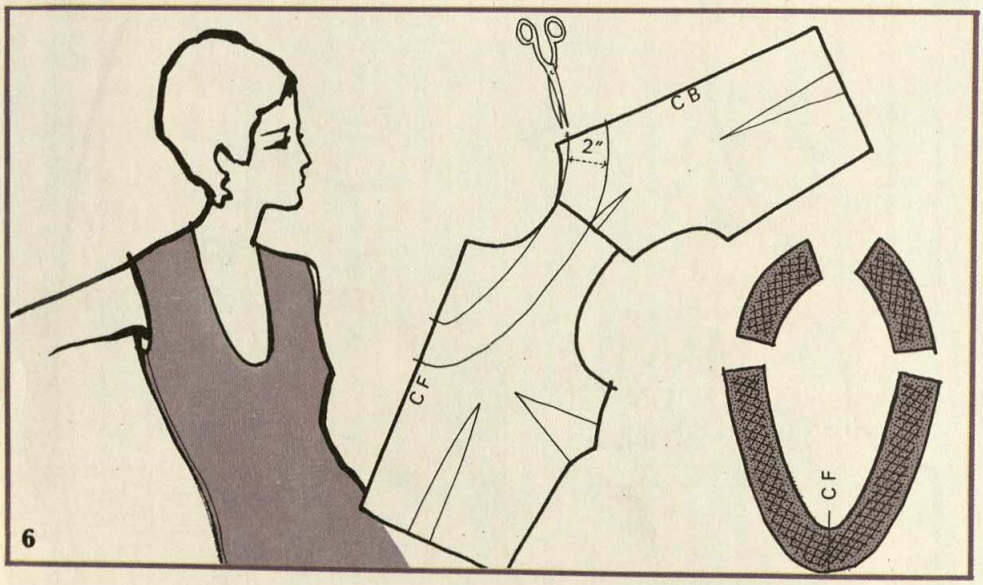
Cut a complete circle of fabric as large as the material will allow. Cut a hole in the centre 7 inches in diameter. Hem the outer and inner edges as finely as possible. The smaller hole fits on the crown of the head, the veil being taken back over the brow and secured with the head band. The main features of this costume are the full-length fitted dress with long sleeves, the ground length cloak and the soft head dress. An under-robe or chemise with long, tight sleeves should be worn under the robe for complete authenticity.

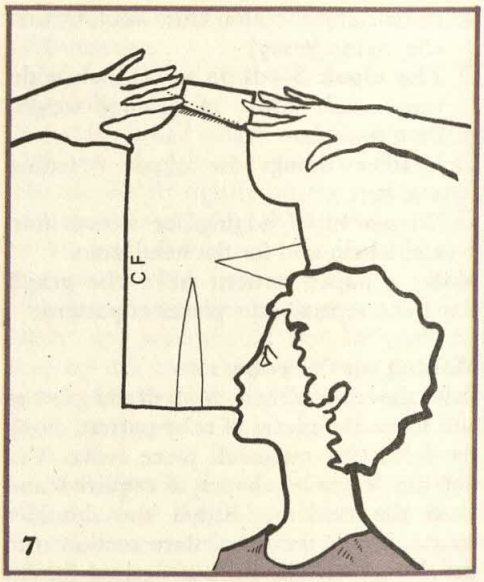


Design in dressmaking/neck lines









The neck line is one of the most important parts of a dress because it draws attention to the face. A wise choice of neck line can flatter a face and neck in the same way that a good hairstyle does, and at the same time draws the eye away from parts of the body that might best go unnoticed.

1. This drawing shows an example of the above—however elegant a perfectly fitted plain dress with a simple high round neck may look, unless there is some focal point well away from the too large hips the eye will be constantly drawn there.

2. There are several absolutely basic points to remember. The first is that the head must be able to get through the neck opening. This would appear at first to be an obvious statement since most dresses today have a centre back opening up to the neck edge. But many dresses could perfectly well be designed with an opening elsewhere, such as in the side seam, which many people find easier to manipulate.

3. The neck line must then be big enough for the head to pass through without a struggle—or it must open elsewhere, either down the centre front with a short zip or buttons, or split at the centre back, or the shoulder seams can be made to fasten with zips or buttons, or hooks and eyes.

It is a simple matter to alter the basic shape of a neck line, but go carefully; you will probably have realised early on in your dressmaking how easy it is to cut away too much fabric, and whereas $\frac{1}{2}$ inch on the double may be just right, $\frac{3}{4}$ inch could spoil the over-all proportions of a dress completely.

As a rule, really low necks are only suitable for evening, beach or pinafore dresses.

4. A plain high round neck line is ideal for a perfect young neck, but it can show up an ageing or imperfect one cruelly. Any detail will soften the look and take away from the uncompromising harshness —stitching, trimming, bows, tabs—all without altering the basic pattern shape in any way.

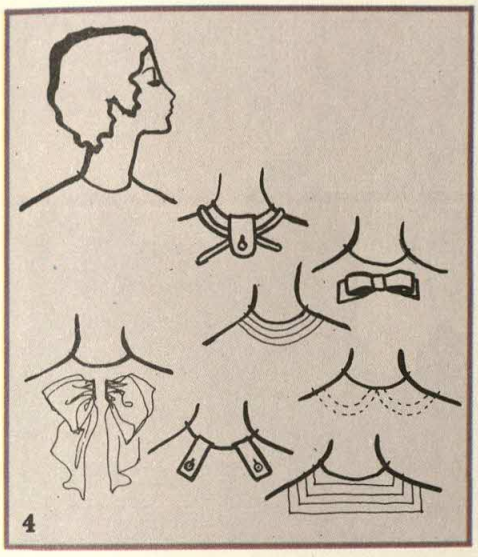
5. Try soft folds—swing the bust darts into the neck line and leave as unpressed pleats or gathers. To do this slash the pattern in several places from the neck line towards the bust and spread it.

6. But when you do want to alter the basic shape simply cut a pattern to the shape you want, shaping the back of the neck line too, if you like. Cut 2 inch wide facings for the new neck line shape and interface for added strength or crispness if you think the design, or the fabric, needs it.

Some neck line problems

If you have trouble in getting your neck lines to set well, here's how to deal with them:

7. If neck lines never lie closely around the front of your neck, try taking a tiny pleat in the pattern before cutting out a dress, starting at the neck edge and tapering to nothing at the armhole.



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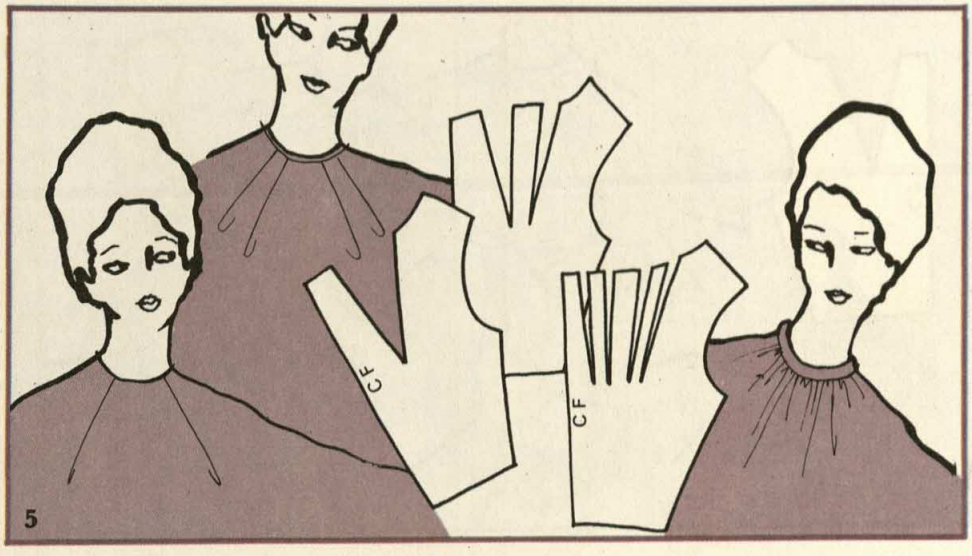

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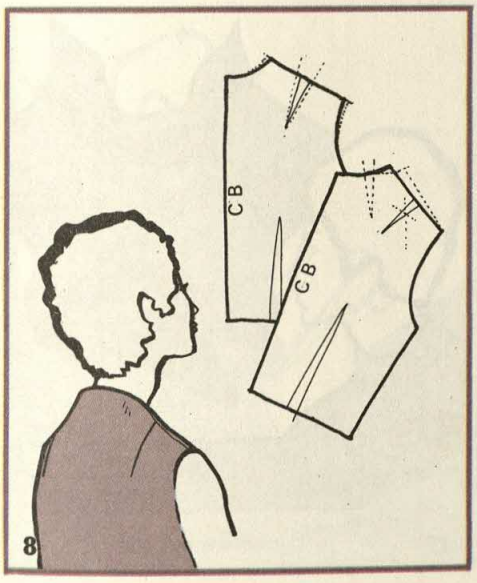

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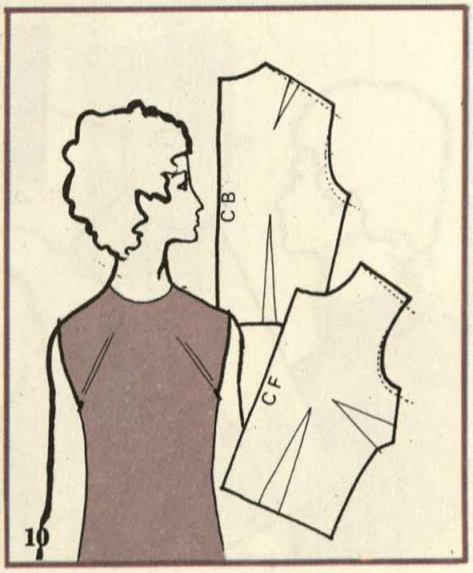

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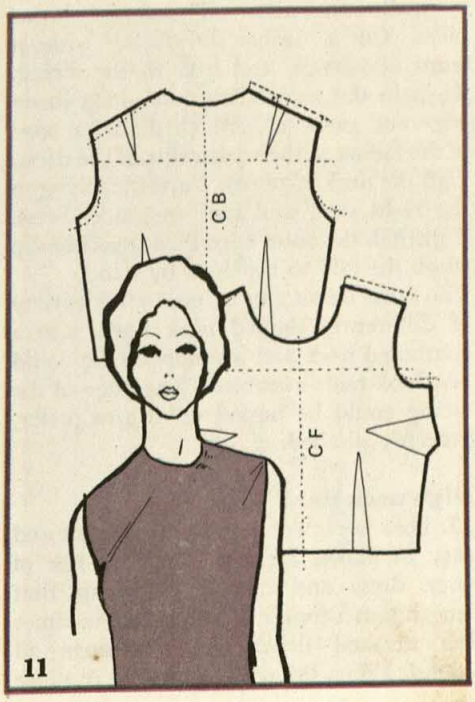
8. If the neck lines stand away at the back, increasing the size of the shoulder darts (and lengthening the back shoulder seam a corresponding amount) might help; or you could try swinging the shoulder darts into the neck line (a more easily adjustable position for fitting) and ask a friend to fit you.

9 and 10. If your shoulders are more square than average, take this into account when cutting out (9); likewise if they are more sloping (10).

11. If your neck lines always drag to one side this means that one shoulder is higher than the other, so cut one shoulder of your dress a fraction higher than the other and extend the neck line slightly at that side.

12. If your design includes the addition of buttonholes, or a tab that buttons down onto the dress, reinforce it where you need the extra strength by increasing the depth of the facing, again interfacing it if necessary.



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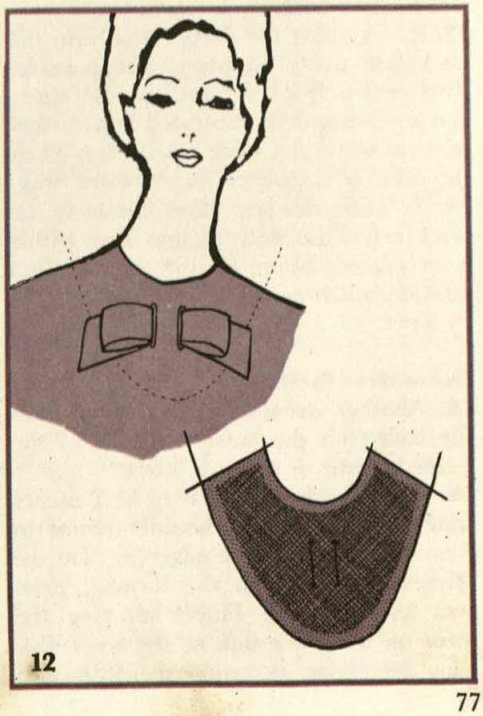

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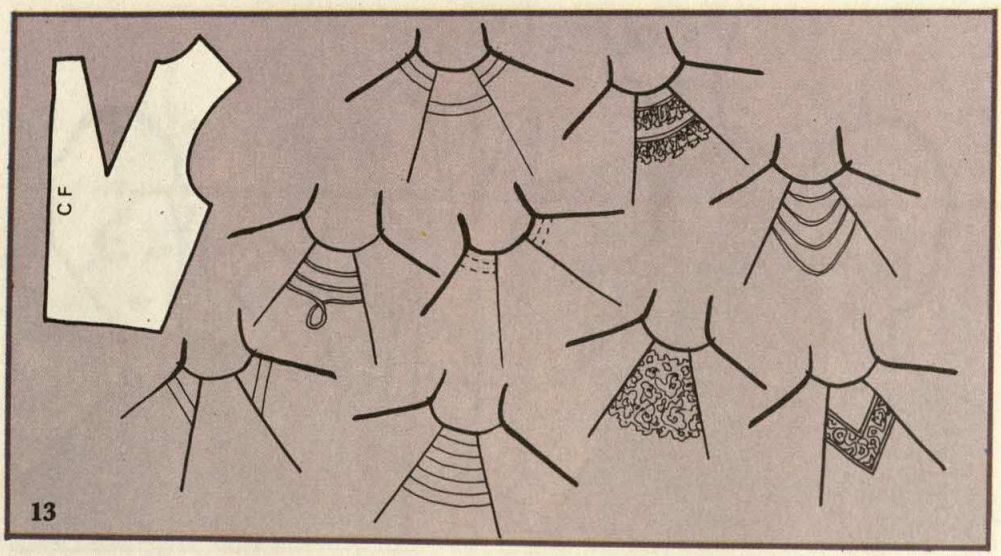
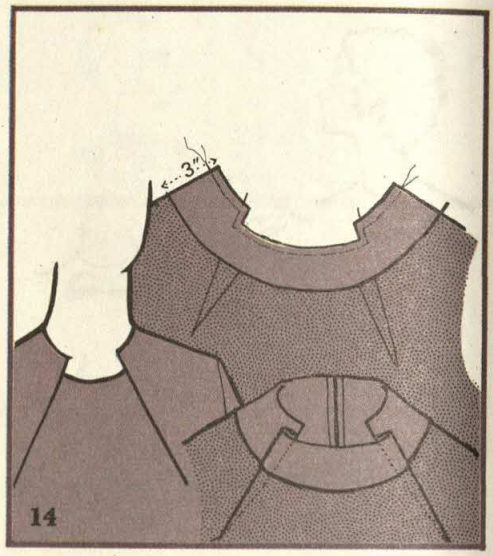
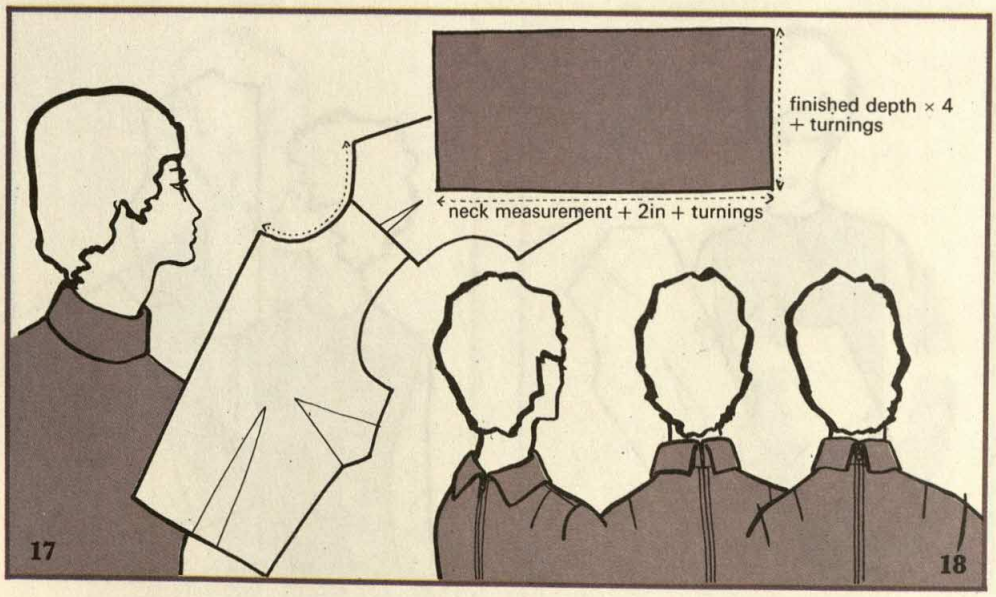
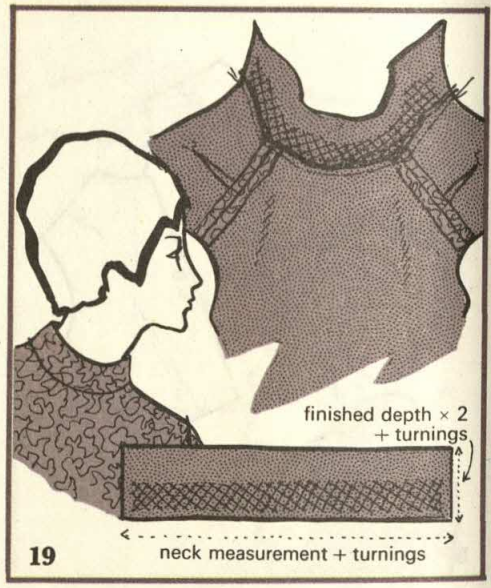








Variations with neck darts

13. By swinging the darts round into the neck line many variations are possible. The centre front section, or the sides, can be trimmed or decorated in a variety of ways while the work is still flat. Then the dress is completed in the usual way.

14. To make this step effect cut away the top 1 inch of the centre section. Face with a 3 inch facing before folding the dart into position, stitching it, and catching it down by hand.

Decorative facings

15. Another decorative idea is to have the facing on the outside instead of the inside in same or contrast fabric.

16. If the finished band is to be 2 inches wide, first stitch the shoulder seams to 2 inches from the neck edge (a). Tie the threads securely, clip the turning, press and turn through. Finish stitching the seam on the right side of the work (b). Cut the facing to required width plus seam allowance all round, preferably in one piece. Cut a fusible interfacing without seam allowance, and iron to the facing. Turn in the seam allowance along lower edge and press (c). Attach the neck edge of the facing to the wrong side of the dress. Clip the neck edge (d). Turn the facing to the right side, and tack in place. Press. Topstitch the outer edge then invisibly slip stitch the fold to the dress by hand.

The same detail can be used for a variety of differently shaped neck lines, and a combined neck and armhole facing could also look most attractive. The edge of the facing could be bound or, if you prefer, invisibly stitched.

High neck lines

17. Polo necks are warm and elegant and easy to make. Measure the neck line of your dress and cut a bias strip that length plus a couple of inches by four times the finished depth, plus turnings all round. When the collar is tacked in place and tried on you may find that the extra length should be trimmed off.

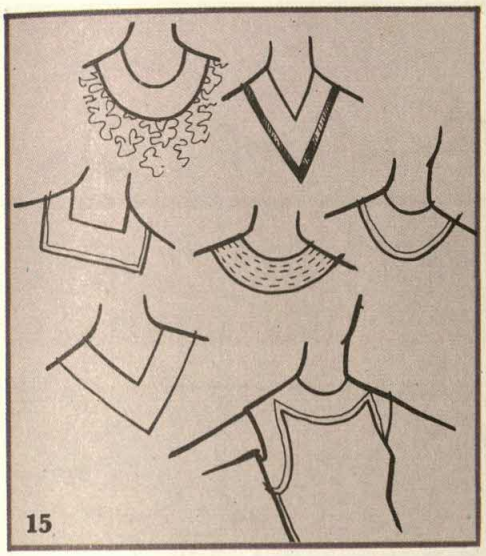
Fold the collar lengthways and stitch the sides before attaching to the dress.

18. The collar at the back can fall away or be fastened with hooks and eyes, or the zip can run on up to the point where the collar folds over.

19. A turtle neck is cut and fitted in the same way, but here the bias strip is only twice the finished depth, plus turnings; probably you will need to slightly stretch the bias strip when attaching it to get a good close fit. To give a firmer finish a fusible interfacing can be ironed to half of the collar before it is tacked in position.

20. If you want the collar to stand away from the neck, cut away the side of the neck line a fraction and then on round the front. Try a little at a time—you cannot put fabric back once it's been cut away.

21. This neck line, apart from being warm, softly flattering and yet casual, looks far better at the back than most polo necks.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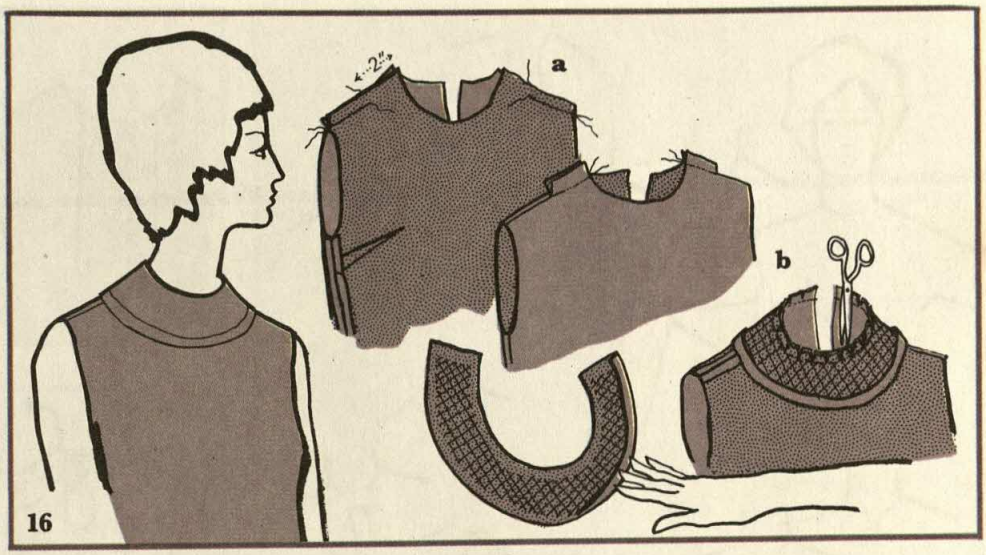

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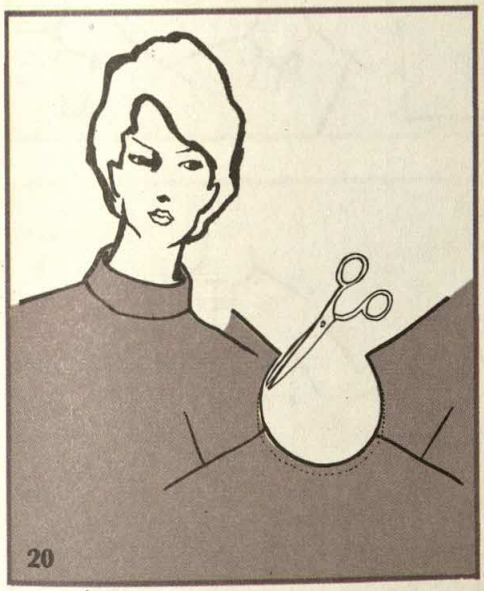
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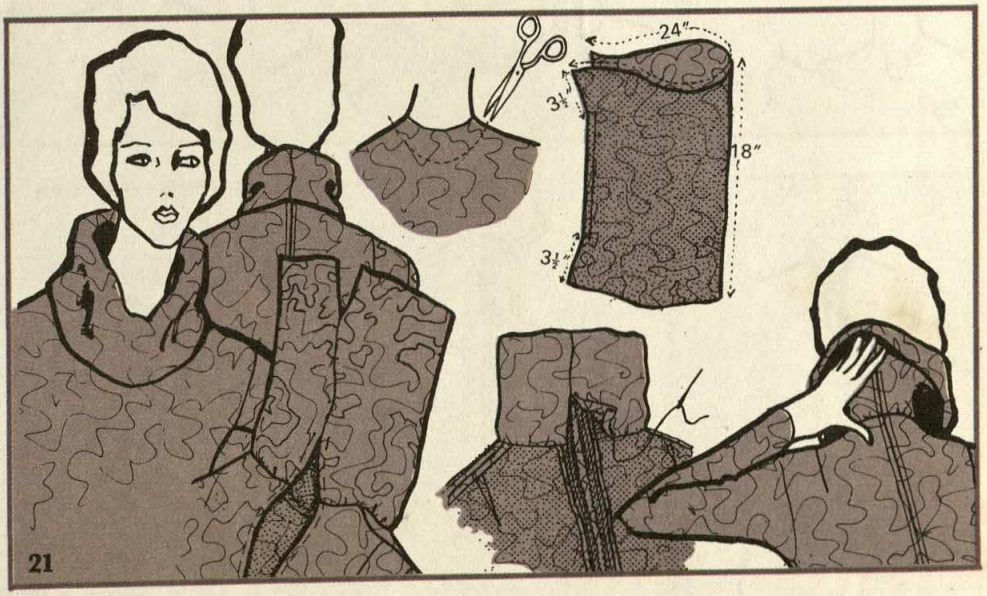

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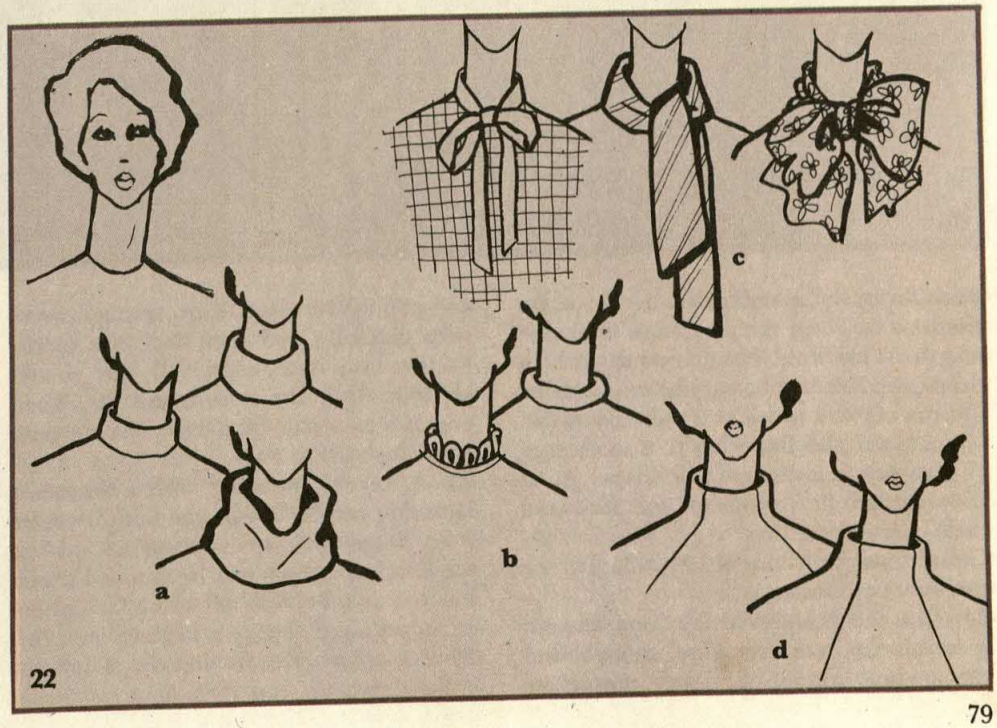
First widen the neck at the sides so that the finished shoulder will measure 4 inches; lower the front to suit yourself. Cut a piece of fabric on the bias about 24 inches by 18 inches; stitch the two shorter sides together, but leaving 3½ inches unstitched at both ends. Tack the collar in place, gathering it very slightly all round the front edge. Notice how the centre back zip runs on up to 3 inches above the back neck line—to be covered when the collar falls over into place.

Try the dress on to see that you have achieved the desired effect; also check that you can get it on and off without a struggle.

Flattering neck lines

22. A well chosen neck line can do much to disguise a neck that is too long; polo or turtle necks are good (a), rouleau loops or a fat bias binding padded with a strip of foam would be flattering (b), so would a tie (c) or a funnel neck (d).



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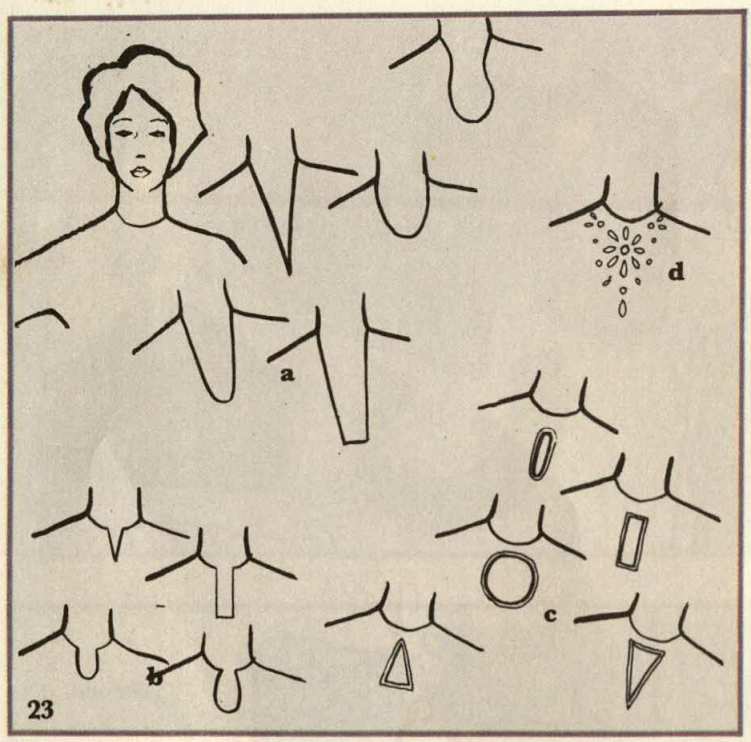
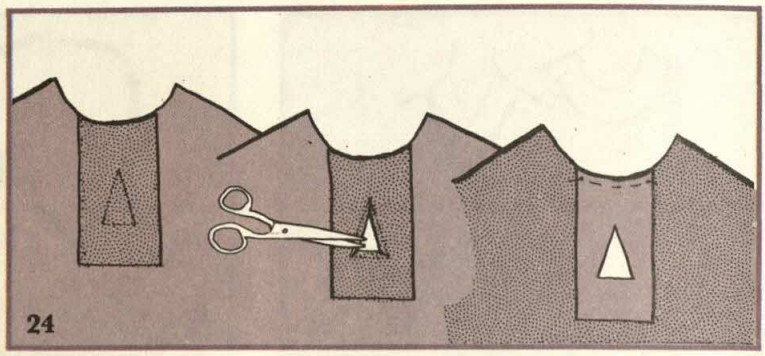
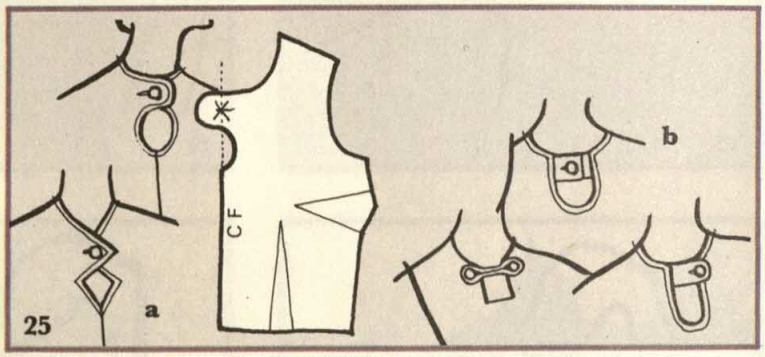
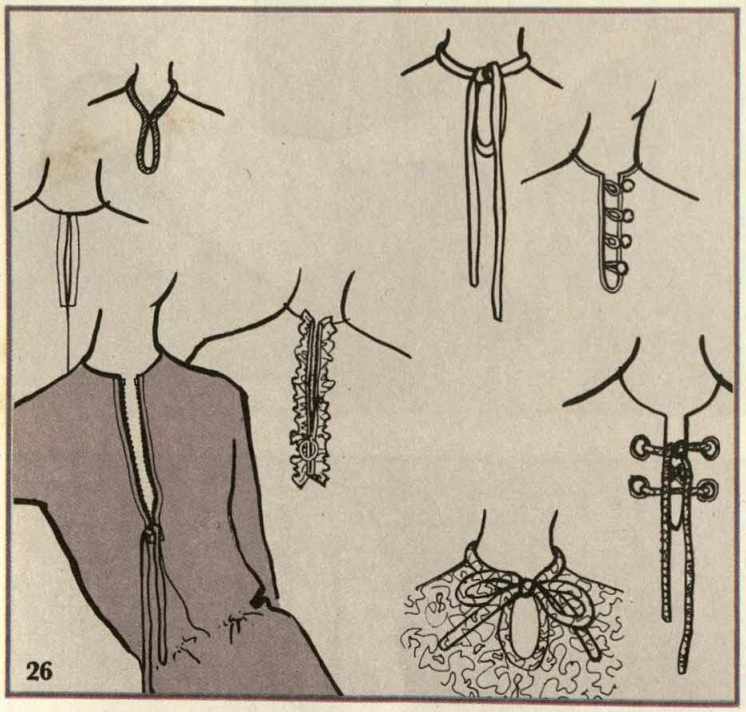
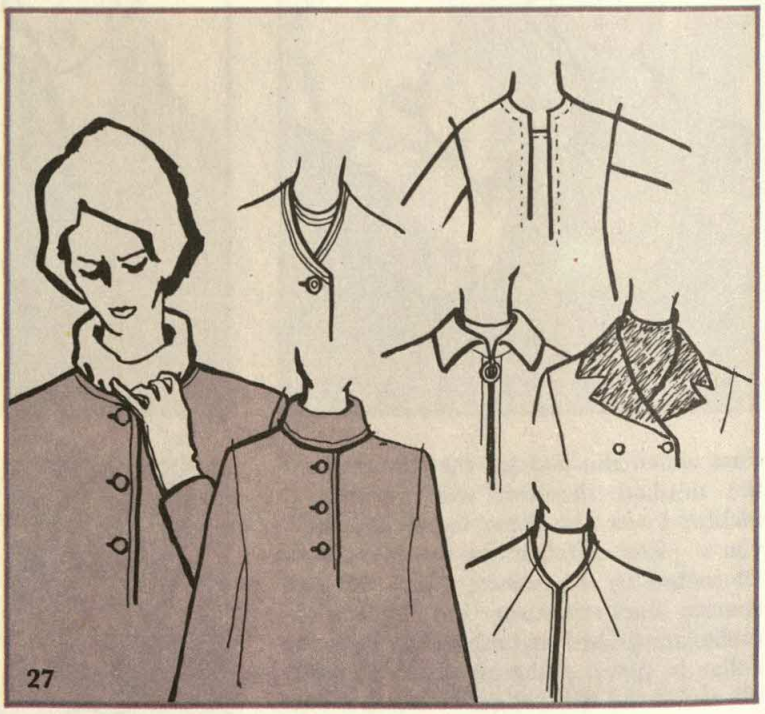










23. Obviously a neck that is too short needs to be given the illusion of increased length. This can be achieved with a deep neck line but be careful to avoid the illusion of extra width at the shoulders (a). Notches are also flattering to a short neck (b), so are keyholes of any shape (c) as they extend the colour of the face and neck in a vertical line.

Cut out machine embroidery will give the same sort of illusion (d).

24. Cut the keyhole facing long enough to reach the neck line edge, stitch round the keyhole shape, cut away the centre and clip the turnings. Turn through, press very carefully and then tack the facing to the neck line edge. All this should be done while the work is still flat. Then proceed as usual, binding or facing both edges together as one.

25. A keyhole opening with a buttoned fastening can be cut in one with a centre front seam (a), or a separate tab or rouleau buttonhole can be stitched across a notch or split seam when the facings are being attached to give a keyhole look (b).

26. All splits give an illusion of length; either leave the top three or four inches of a centre front seam unstitched or simply slit down from the neck line. Face or bind the edges and incorporate a fastening of some kind—a hook and eye, buttons and rouleau loops, a tie or lacing.

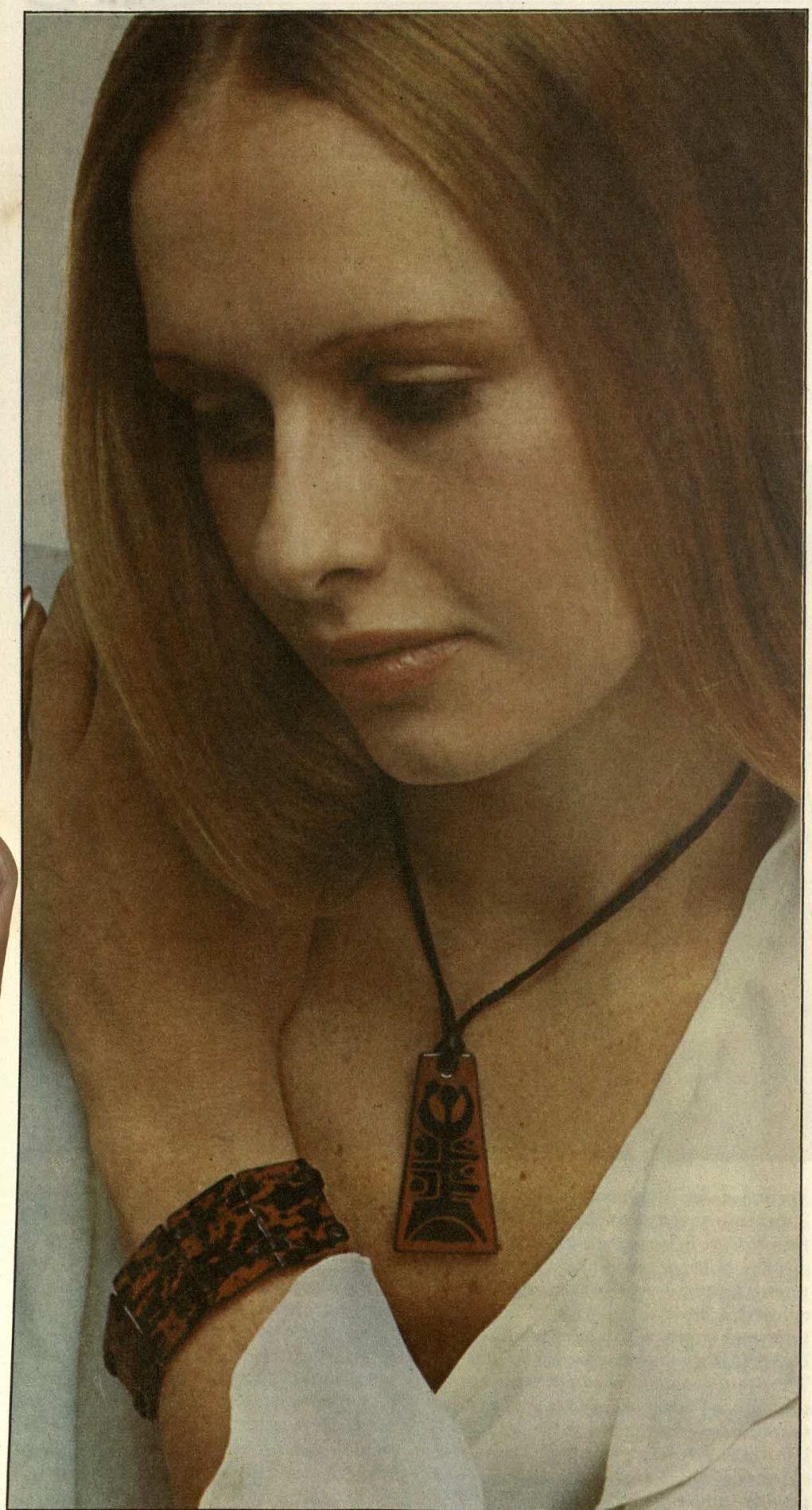
27. Finally, a point to remember with any neck line—if the dress is to be worn under a coat or jacket, both neck lines must be designed to look good and to feel comfortable together. For instance, it would be no good having a dress with a stand-away or bulky neck line if the coat to go over it has a closely fitted one.

Crafts/enamelling

INSTITUTE OF EDUCATION FOR WOMEN
Dept of Extension Services
CALCUTTA-27

The art of enamelling has been practiced for at least two thousand years and may have originated in Western Europe: early Greek writers describe the colourful designs of the enamel-decorated weapons and armour used by northern barbarians. In early examples of Greek and Celtic enamel work only opaque enamels were used, and it was not until the 12th century that glowing, translucent colours appeared in the work of the Gothic enamellers. The craft gradually developed, and fine examples were produced by the jewellers of Elizabethan England and in France in the 18th century. By the early 20th century, the enamellers of the Russian firm of Carl Faberge were producing work of incredible precision and technique. In recent years, the art of enamelling has enjoyed a revival, and artists are again using techniques which have not changed, basically, for many hundreds of years.

The word 'enamel' is sometimes used to describe a substance such as paint or varnish applied to glaze a surface. Enamelling, in the context used here, is a technique whereby a kind of glass ground to a powder, and coloured by the addition of metal oxides, is fused by heat to a metal surface. Copper, silver and gold are the metals most commonly used with glass powder enamel, and of these copper has the advantage of being inexpensive, of standing up to fairly rough treatment, and of having a high melting point. Silver gives a greater degree of reflection and is most suitable for the transparent green and blue enamels. Gold is the supreme metal for enamelling, and is particularly suitable as a background for transparent red colours, although its price puts it beyond reach of most amateur enamellers.



The techniques of enamelling

The five basic enamelling techniques in use are still known by their French names, and date from the 11th or 12th centuries. These are Limoges, Cloisonne, Champleve, Basse-Taille, and Plique à jour.

Cloisonne is thought to be the oldest technique. The name comes from the word 'cloison' meaning enclosure, and in this work narrow wires are soldered on to a base plate in a pattern, with the spaces in between filled with the enamel, which is usually opaque.

In Champleve enamelling (the word means 'raised field') hollows are carved out of the metal and are then filled with enamel. This is somewhat similar to Basse-Taille (meaning 'low-cut'), a more advanced form of Champleve in which the recesses are also decorated with low relief carving which shows through the transparent enamels used in this process.

Transparent enamels are also used in Plique à jour ('light of day') which produces an effect similar to that of a stained glass window.

These processes all involve filling recesses with enamel, but the Limoges technique, named after the town in France where it originated, does not rely on metal carving or Cloisons, and is therefore the most suitable for the beginner.

Equipment and materials

It is usually supposed that enamelling is a process involving high temperature firing and quantities of expensive equipment, and is therefore unsuitable for the amateur. This is not entirely true. It is possible to produce enamelled pieces suitable for jewellery using a small kiln, or even a Bunsen burner or a gas torch. In some circumstances it is even possible to fire pieces on a gas or electric cooker.

Enamel powders and copper shapes are obtained from specialist suppliers. The only other equipment necessary for the craft are shaker boxes or sieves made from wire mesh (80 or 60 mesh) used for sprinkling the enamel powders. A mesh bottomed tea or coffee strainer makes a good shaker, and this gives a good idea of the coarseness of the material needed if you decide to make your own. Match box trays with the base removed and replaced with a small piece of cotton organdie make effective shakers. Some enamels come in glass jars with a sieve lid, which saves using a shaker.

A spatula or palette knife is useful for placing pieces in and removing pieces from the kiln or flame, but an old kitchen knife will do just as well, if it is flexible.

◄ *The pendant worn with a matching bracelet*

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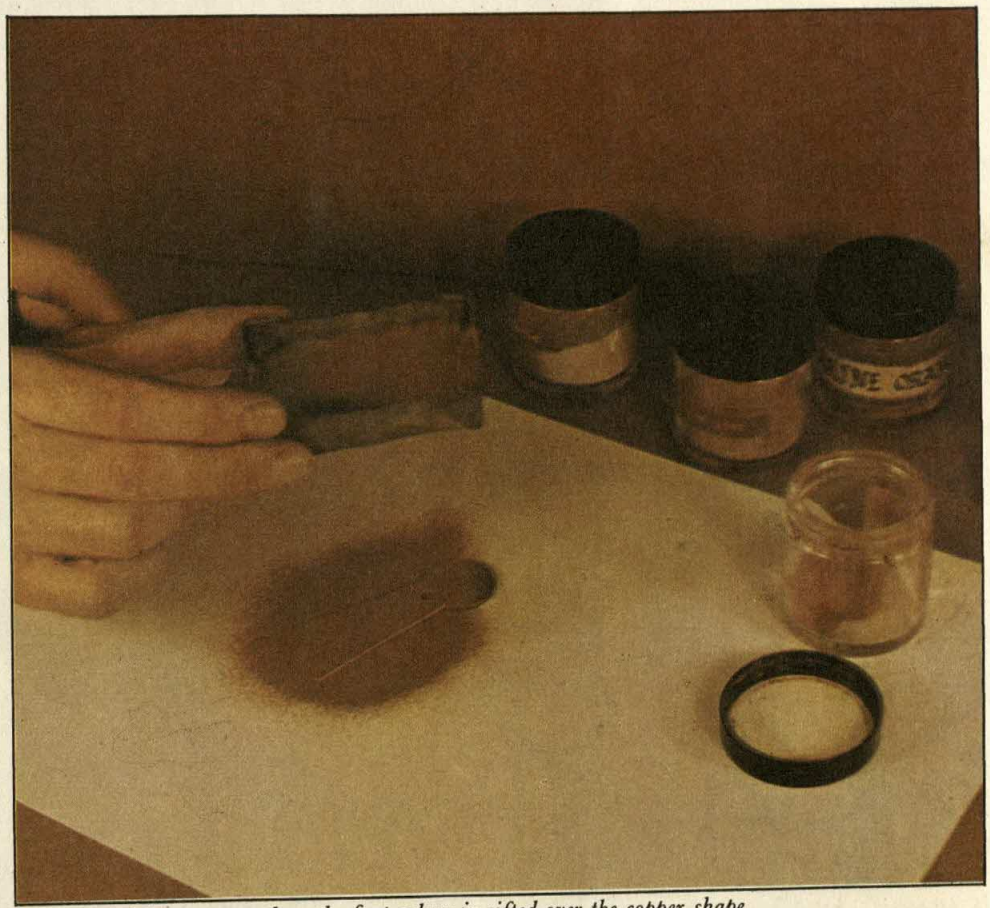
Making a simple pendant

This piece is made by the Limoges method, in which the entire surface area of the metal is covered with enamel. The enamels can be applied by dusting, painting or stencilling, and chunks of enamel or glass beads can be introduced to vary the surface structure. The method for a simple dusting and painting technique is given here.

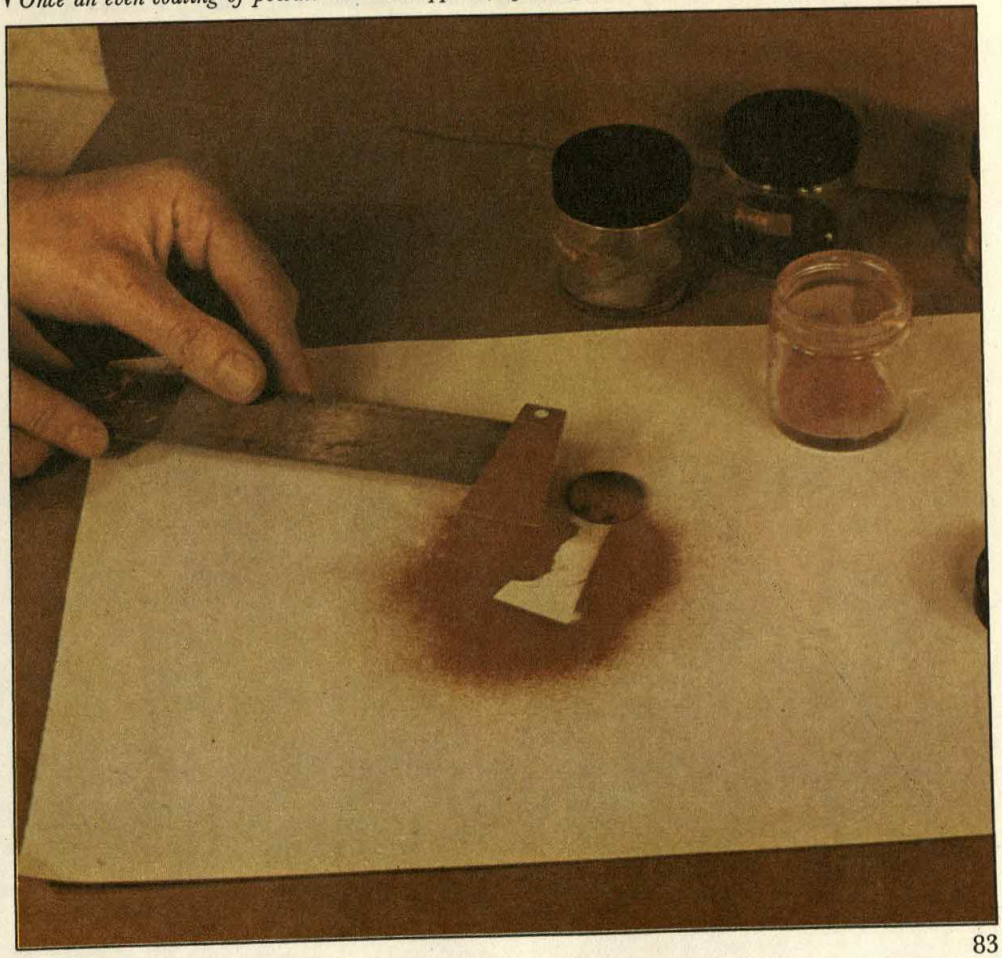
You will need

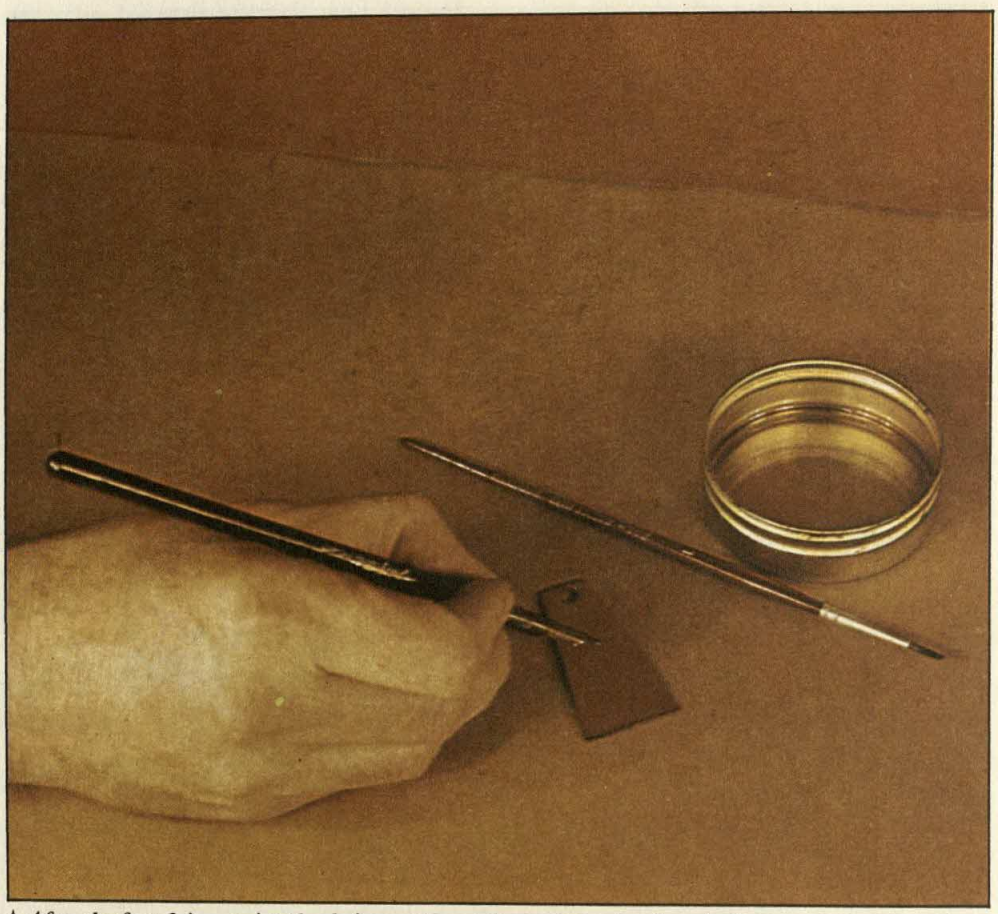
A small enamelling kiln (or an improvised firing arrangement, such as a Bunsen burner under a piece of wire mesh on a tripod stand).
Copper shapes, either pre-formed or cut from 18 gauge copper (No.2).
Enamel in powder form (two colours).
Two shaker boxes.
Spatula or palette knife.
Sheets of paper.
Light machine oil (sewing machine oil) or glycerine.
Brushes (No.1 or 2) and steel pen nibs in holders.
Fine steel wool.
Vinegar.
Leather thong.

Stage 1. Prepare the copper shape by filing and smoothing the edges and cleaning the entire surface of the shape with fine steel wool, so that the enamel will fuse with the metal.
Immerse the copper in vinegar and leave for a minute or two, then wash in water and dry. This will remove any grease or dirt. After cleaning, the copper should be handled only by the edges. The point to remember is that the copper has to be clean and grease-free to allow the enamel to fuse properly.
Stage 2. Lay the prepared copper shape on a clean piece of paper, with a coin to prop it up at one corner so that the spatula can be inserted easily underneath. Using the shaker box, dust the enamel powder over the whole surface of the metal until an even coating of enamel powder covers the copper shape.
Stage 3. Lift the sprinkled piece with the spatula or knife, and place it in the kiln. The excess enamel powder which has fallen on the sheet of paper can be replaced in the shaker.
Stage 4. It is now time to turn on the heat. Follow the manufacturer's instructions for heating the kiln. If a Bunsen burner is being used, turn it on fully to get as much heat as possible, and place the flame directly under the piece to be fired. During firing, which takes two or three minutes, the enamel will at first



▲ *Stage 2 of the process, where the first colour is sifted over the copper shape*
▼ *Once an even coating of powder has been applied, lift the piece with a spatula*





▲ *After the first firing, paint the design on the surface using a brush and oil*
▼ *Stage 5, with the second colour powder adhering to the oil-painted design ready for second firing*

appear to discolour, and will then glisten as it begins to melt and fuse with the copper. If a closed kiln is used, and there is no observation hole, it is possible to open the door slightly and check the visual appearance of the work. But this must be done carefully in order not to lose too much heat.

When an even, glassy appearance can be seen, the heat is turned off and the piece allowed to cool.

Stage 5. Having achieved a nice, evenly coloured surface on the shape you can now add a second dusting of colour to create a decorative pattern. During the second dusting it is important to ensure that no fire scale from the back of the copper shape becomes mixed with the enamel, as this would spoil it for future use. To avoid this possibility clean the back of the piece after the first firing with steel wool, or else apply a saline solution to the back beforehand which will facilitate the removal of fire scale. One tablespoonful of salt to a cup of water makes a suitable solution. Apply it with a brush. Follow this procedure between each firing.

Either glycerine or a light oil are used as adhesives for the second and subsequent colours. Having pre-planned a design draw it on the clean enamel surface in oil or glycerine using either a pen or fine brush.

A second dusting of enamel powder in a contrasting colour is then applied from a shaker and will adhere to the oil drawing. Any excess powder is removed by tapping the piece on its end.

When the second dusting has been completed, return the piece to the kiln for refiring.

The second colour will melt and fuse with the first layer which will also remelt, and the process is complete when an even, glassy finish is obtained.

Stage 6. Allow the piece to cool, then clean the edges and back with steel wool and metal polish. Take care when cleaning the edges to rub away from the enamel surface to avoid chipping the actual edge. Complete the pendant by adding a leather thong and perhaps giving the back a coat of metal lacquer.

This pendant uses only two colours, but others can be added by the same method, cleaning off between firings.

Experiment with different finishes and effects by dusting the second colour through a paper stencil or by sifting the powder all over the first firing and then scratching a design with the end of a matchstick. Once the technique has been mastered and you are happy with the results, you can progress to larger and more involved pieces of work.

▲ *The buckle is the result of two firings, one black, the second yellow and green* ▼ *The oblong pendant in this picture is an example of the Cloisonne technique*

Knitting design/stitches and patterns

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Good shaping is essential for a successful garment design, but other factors also play an important part. A perfect shape can be completely ruined if insufficient consideration is given to colour, texture and stitch, or to the placing of small details.

A change of colour can give a favourite knitted design quite a different look. The stocking stitch top and skirt in earlier chapters were made up in a random dyed yarn. In this chapter, they are made up with the top in blue and the skirt in blue and green, using a simple two-colour stitch. Yet another look would have resulted from a patterned top over a plain one-colour skirt.

When more than one colour is to be used in a design the overall effect must be considered in relation to stitch and pattern. Work a sample before buying the amount of yarn needed for the complete garment, to try out unusual combinations of colours.

Stitches in designing

The simple garments in previous chapters have all been worked in stocking stitch, but with consideration given to stitch characteristics other stitches can be used to produce more exciting effects.

An experienced knitter will already know the type of stitches she enjoys working and will quickly find ways of using them to their best advantage. Knitters with less experience can quickly learn if different patterns are tried in as many different yarns as possible for practice. A knitter will always design better with a stitch which she enjoys, but she must also choose the stitch because it is suitable for both wearer and type of garment.

Stitch characteristics

Different stitches cause the finished fabric to have different characteristics, and these should be used to their best advantage when designing.

Any stitch based on ribbing, for instance, will tend to be elastic, and the garment will cling to the figure. Therefore this stitch is not likely to be suitable for an entire garment, and should be used for those areas where fit is required, such as cuffs, waist and neckband. The remainder of the garment might be worked in a different, less elastic stitch, or one which is not elastic at all such as stocking stitch or garter stitch. Extra interest could be added by using the waist ribbing up to a yoke line and then working in blocks of alternating rib like a basket stitch pattern. Or, instead of alternating the rib, the upright lines of the ribs could be knitted or embroidered together to give a 'smocked' appearance.

Lace panels on a stocking stitch pullover knitted in Patons Double Knitting yarn

Combined stitches

When one stitch is to be used throughout the entire garment there are fewer problems to consider than when two or more types of stitches are combined. It is unwise to try to combine too many stitches or types of stitches into one design unless the stitches come from the same family. For instance, if the background is stocking stitch, and a lace panel is required, the lace used must also be based on stocking stitch. Similarly, for a garter stitch background, a lace based on garter stitch is needed. If the purl or reverse side of stocking stitch is being used then the lace must be based on a pattern using the purl side of the lace as the right side. Trying to combine a stocking stitch background with a large Aran design interspaced with garter stitch based lace will only lead to a confused muddle of stitches lying in too many different directions to do each other justice.

An easy variation on the basic top, skirt and dress designs already given is the addition of lace patterned stripes on a stocking stitch background, with the stripes either horizontal with stocking stitch between them, or vertical as they are in the panelled V-necked sweater illustrated.

Combined tensions

The same degree of consideration is required if the stitches combined produce two different tensions. Take as an example a skirt worked in bands of stocking stitch three inches wide, with a lace pattern four inches wide between the plain areas. It is most likely that when a sample of both stitches is worked and measured the lace pattern will have fewer stitches to the inch than the stocking stitch, although the number of rows may be the same. One cannot simply continue on one size of needle, hoping for the best. Alterations must be made to meet the situation and this can be done in one of two ways.

Method 1. The size of needle on which the lace is worked can be altered to one size smaller, and then the sample measured to see if this alteration gives the same tension as the stocking stitch. If it does, a finer needle can be used each time the lace stitch is worked, remembering to return to the larger needle for stocking stitch. A check must be made also to see what the effect is on the number of rows and allowances made for this.

Method 2. The knitter can decrease on the last row of the stocking stitch band or the first row of the lace so that the required number of stitches for the width of the lace is obtained. If this method is chosen remember that an increase has to be made before returning to stocking stitch, and that this adjustment must be made each time a change is made from one band to the next.

When working with a lace pattern one must also make sure that there is always the correct number of stitches into which the lace repeat will divide.

When working a design which uses more than one colour, such as Fair Isle or Norwegian designs where the colours not in use are stranded or carried across the back of the work, similar alterations of needle size can be necessary, particularly if the pattern is worked in bands. Theoretically, Fair Isle patterns are supposed to be worked at the same tension as the surrounding stocking stitch, but most knitters find that they require to work the patterned area on one size larger needle to counteract the tendancy to pull the work a little tighter when carrying the colours across the back. Again this alteration in needle size must be made each time a change is made from one band to the next.

Designing with complex patterns

Large repeats or complicated patterns can produce problems when it comes to working shapings. On garments where the shaping, other than the side shapings of armholes, is slight, it is possible to overcome this by changing needle size to alter the tension rather than trying to work out intricate methods of increasing or decreasing a complex pattern. For example, an evening top can be shaped by changing to one size smaller needle just below the waistline, then changing to yet a smaller size needle after another two inches have been worked. Once past the waistline area the width is increased by using the needle a size larger, and again after two or three inches returning to the original size of needle.

This method is useful in shaping patterned sleeves and skirts.

Never be content with any proposed design unless you have thought about it with all these factors in mind. Once you are certain that it is going to be perfect for its designated purpose, that the fastenings and trimmings in no way spoil it, that the stitch is entirely suitable, and that you have not tried to combine more ideas than are wise, you will be able to work the design with every chance of success.

Top and skirt in Patons Double Knitting ►

Knitting pattern/gaucho suit

Black and red interweave in a fascinating but easy pattern on this gaucho suit.

Sizes
To fit 32[34:36]in bust
Trousers. Inside leg, 16½[17:17½]in
Jumper. Length, 23[23½:24]in
Sleeve seam, 17in

Tension for this design
Trousers. 5 sts and 7 rows to 1in over patt on No.6 needles
Jumper. 5 sts and 6 rows to 1in over patt on No.2 needles after pressing

Materials shown here
Mahoneys Killowen Double Knitting
Trousers. 8[9:10] balls main shade, A, red
Jumper. 6[7:8] balls main shade, A, red
6[7:7] balls contrast, B, black
One pair No.2 needles
One pair No.6 needles
One pair No.7 needles
One pair No.8 needles
One cable needle
One stitch holder
One No.4·00 (ISR) crochet hook
8 ⅝in diameter rings
1yd 1in facing ribbon
2 1in buckles
¾yd elastic

Trousers right leg

Using No.6 needles and A, cast on 109[115:121] sts.
1st row K1, *sl 1, K1, rep from * to end.
2nd row P.
Rep these 2 rows until work measures 12in, ending with a WS row.
Inc one st at each end of next and every following 8th row until there are 115[121:127] sts.
Continue without shaping until work measures 16½[17:17½]in, ending with a WS row.

Shape crutch
Cast off 4[5:6] sts at beg of next row, then 8[9:10] sts at beg of next row.
Dec one st at each end of next and every alt row until 89[93:97] sts rem.
Continue without shaping until work measures 6[6½:7]in from beg of crutch shaping and ending with a WS row.
Change to No.7 needles.
Continue without shaping for 3in.
Change to No.8 needles and continue without shaping until work measures 11[11¼:11½]in from beg of crutch shaping and ending with a WS row.
Next row K1, *P1, K1, rep from * to end.
Next row P1, *K1, P1, rep from * to end.
Rep last 2 rows for 1in. Cast off in rib.

Left leg

Work to match Right leg, reversing shaping.

Leg bands

Using No.8 needles and A, cast on 9 sts and work in patt as on Legs for 15in or required length, ending with a WS row.
Dec one st at each end of every row until 3 sts rem.
Cast off.

Jumper back

Using No.2 needles and A, cast on 87[93:99] sts.
K 1 row.
Continue in patt as follows:
1st row (WS) Using B, P3, *sl 1, P2, rep from * to end.
2nd row Using B, K2, *sl next st onto cable needle at front of work, K2, sl st from cable needle onto right hand needle without knitting it—called CR2R —, rep from * to last st, K1.
3rd row Using A, *P2, sl 1, rep from * to last 3 sts, P3.
4th row Using A, K1, *sl next 2 sts onto cable needle at back of work, sl next st onto right hand needle without knitting it, K2 from cable needle—called CR2L—, rep from * to last 2 sts, K2.
Rep last 4 rows until work measures 16in, ending with a WS row.

Shape armholes
Cast off 5 sts at beg of next 2 rows.
K2 tog at each end of next and following 3[4:5] alt rows.
69[73:77] sts.
Continue without shaping until armhole measures 7[7½:8]in, ending with a WS row.

Shape shoulders
Cast off 5 sts at beg of next 6 rows, then 5[6:7] sts at beg of next 2 rows. Cast off rem 29[31:33] sts.

Front

Work as given for Back to armholes, ending with a WS row.

Shape armholes and divide for neck
Cast off 5 sts at beg of next 2 rows.
Next row K2 tog, patt 36[39:42], turn and leave rem sts on holder.
Keeping neck edge straight, dec one st at armhole edge on following 3[4:5] alt rows.
Continue without shaping until armhole measures 4[4¼:4½]in, ending with a RS row.

Shape neck
Cast off 14[15:16] sts at beg of next row then continue on rem 20[21:22] sts until armhole measures the same as on Back, ending with a WS row.

Shape shoulder
Cast off 5 sts at beg of next and following 2 alt rows.
Cast off rem 5[6:7] sts.
With RS facing, rejoin yarn to sts on holder, K2 tog, patt to last 2 sts, K2 tog.
Complete to match the first side.

Sleeves

Using No.2 needles and A, cast on 45[48:51] sts.
K 1 row.
Continue in patt as on Back, inc one st at each end of 9th and every following 8th row until there are 63[66:69] sts.
Continue without shaping until sleeve seam measures 17in, ending with a WS row.

Shape top
Cast off 5 sts at beg of next 2 rows.
K2 tog at each end of next and following 14[15:16] alt rows.
Cast off 3 sts at beg of next 4 rows. Cast off.

To make up

Pin all pieces out to size and press under a damp cloth using a warm iron.
Trousers. Join back, front and leg seams. Face leg bands with ribbon. Sew buckles on straight ends of leg bands. Sew bands to legs, gathering legs to fit and allowing about 2in of band to thread through buckle. Sew elastic inside waistband with a casing.
Jumper. Join shoulder seams. Sew in sleeves. Join side and sleeve seams.
Using No. 4·00 hook and A, with RS facing work 1 row dc round lower edge, turn.
Next row (WS) 3ch to count as first tr, inserting hook into back loop of dc only work 1tr into each dc, ending with ss into first dc. Fasten off.
Work same round sleeves.
Work round neck edge in the same way, starting at beg of slit and working up right side of slit, round neck and down left side of slit, turn.
Next row 3ch to count as first tr, work 1tr into back loop only of each st to top of slit, keeping last loop of each on hook work 1tr into each of next 3 sts, yrh and draw through all 4 loops on hook—called 3tr tog—, 1tr into each st to inside corner, 3tr into next st, continue in tr to inside corner at left side of neck, 3tr into next st, continue to next corner at top of slit, work 3tr tog, continue in tr to end.
Fold all edges to right side (the line between the dc and tr will make the turning line) and slip stitch in place.
Press all seams.
Using No.4·00 hook and A, work in dc round each of the 8 rings until covered. Fasten off A and fill in the centre of the rings by oversewing with B. Position as illustrated.

Stitchery design/kneelers

Kneelers are popular projects for church embroidery, either worked individually or as a group activity. This chapter suggests some symbols for designs and gives two charts to work from, one based on the Vine and the others symbolising the Dove of Peace.

Materials and stitches

As embroidered kneelers receive hard wear and must last for many years the stitches used must cover the canvas completely, be well padded on the back, and be well integrated with the canvas—tent stitch and rice stitch for example. For a beginner, the whole kneeler can be worked in a single stitch such as cross stitch, but in simple bold designs, such as the cross and the IHS design, a variety of stitches can be worked to add textural interest, and for this kind of embroidery single thread canvas is best.

On coarse canvases (10-12 threads per inch) carpet thrums are quickly worked and are particularly hard wearing, but on finer canvases either tapestry wool or crewel wool would be more in scale. Carpet thrums have a limited colour range, whereas the other wools present a much wider choice.

Designs in church embroidery

Most design in church embroidery is based on symbolism, and the kneelers illustrated in this chapter represent the Holy Spirit (the dove) and the Redeemer (the vine).

Cross—The Crucifixion.

These designs could also be adapted for use on a pulpit fall, worked on the ends of a Bible marker or repeated to form a long communion rail kneeler or carpet. In some churches, kneelers are left on the floor or on a low shelf and the design is then only seen horizontally. In other churches, kneelers are hung on the back of the pew in front and are thus seen vertically. The kneeler designs in this chapter have been planned so that they can be seen both vertically and horizontally. Other symbols represent:

IHS and PX (the Chi Rho)—monograms of Christ.

Lilies—purity and innocence, associated with the Virgin Mary.

Dove—with olive branch, peace.

Canvas quantities

On the charts, each square represents one stitch, and the scale of your canvas, ie how many threads per inch, will determine the finished size of the design itself. The following is an approximate guide:

10 threads per inch—finished size of design 9 inches by 12 inches.

14 threads per inch—finished size 6¾ inches by 8½ inches.

18 threads per inch—finished size 5 inches by 6¾ inches.

As a guide to canvas quantities, the top of the kneeler on the next page measures 9 inches by 12 inches and a 1-1½ inch border forms the sides, plus a 2 inch turning allowance, making the final canvas size that will be required 16 inches by 19 inches.

Working the kneeler

Find the centre of the canvas and of the chart and mark both. Begin at the centre of the design and work outwards to ensure that the motif is correctly placed on the canvas.

Complete the top of the kneeler and leave two (on finer canvas, 3) threads unworked before starting the border; when the embroidery is finished, block and stretch the canvas.

Making up

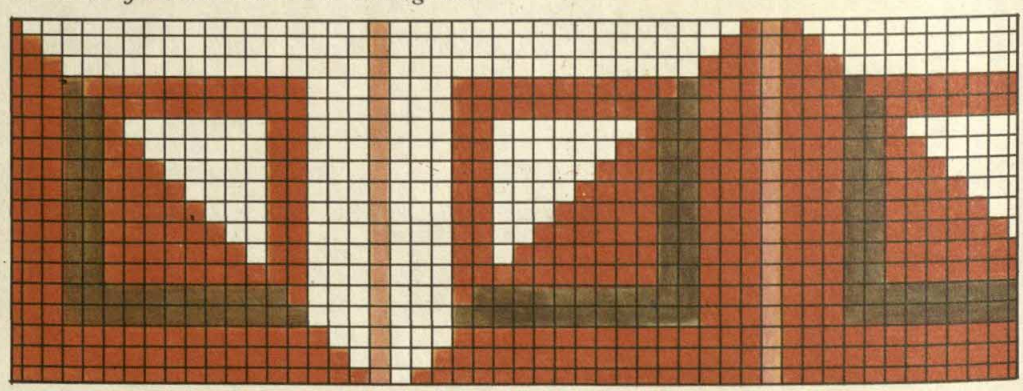
Fold the worked canvas along the unworked threads and embroider these with long armed cross stitch. Seam the corners very firmly on the wrong side, either by hand or with two accurate rows of machine stitching, one on top of the other for strength. Trim the seam and oversew raw edges. Turn the kneeler to the right side and work long armed cross stitch over the corner seams.

The padding can be either layers of carpet felt, or a piece of foam rubber or plastic foam, but the pad must be ½ inch larger than the kneeler's finished size in all measurements. Place the padding inside the kneeler and push it firmly into corners. Lace the canvas over the padding on the back using strong, fine string, beginning with the two long sides and finishing with the two short sides. Trim and neaten the corners by over sewing. Cover the base of the kneeler with upholsterer's black lining fabric or other sturdy lining.

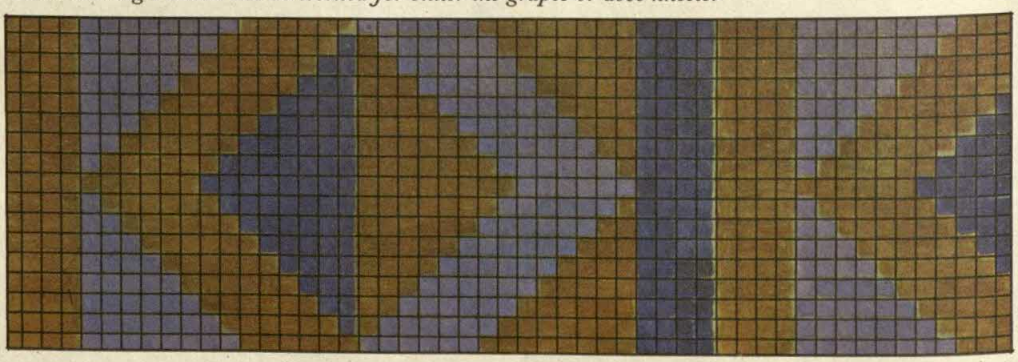
If the kneeler is to be hung, sew a large curtain ring to the edge of the kneeler, stitching through base lining and canvas.

Working chart for a kneeler. This design of grapes symbolises The Redeemer ►

▲▼ *Border of the dove kneeler and working chart*



▼ *Border design which can be worked for either the grapes or dove kneeler*



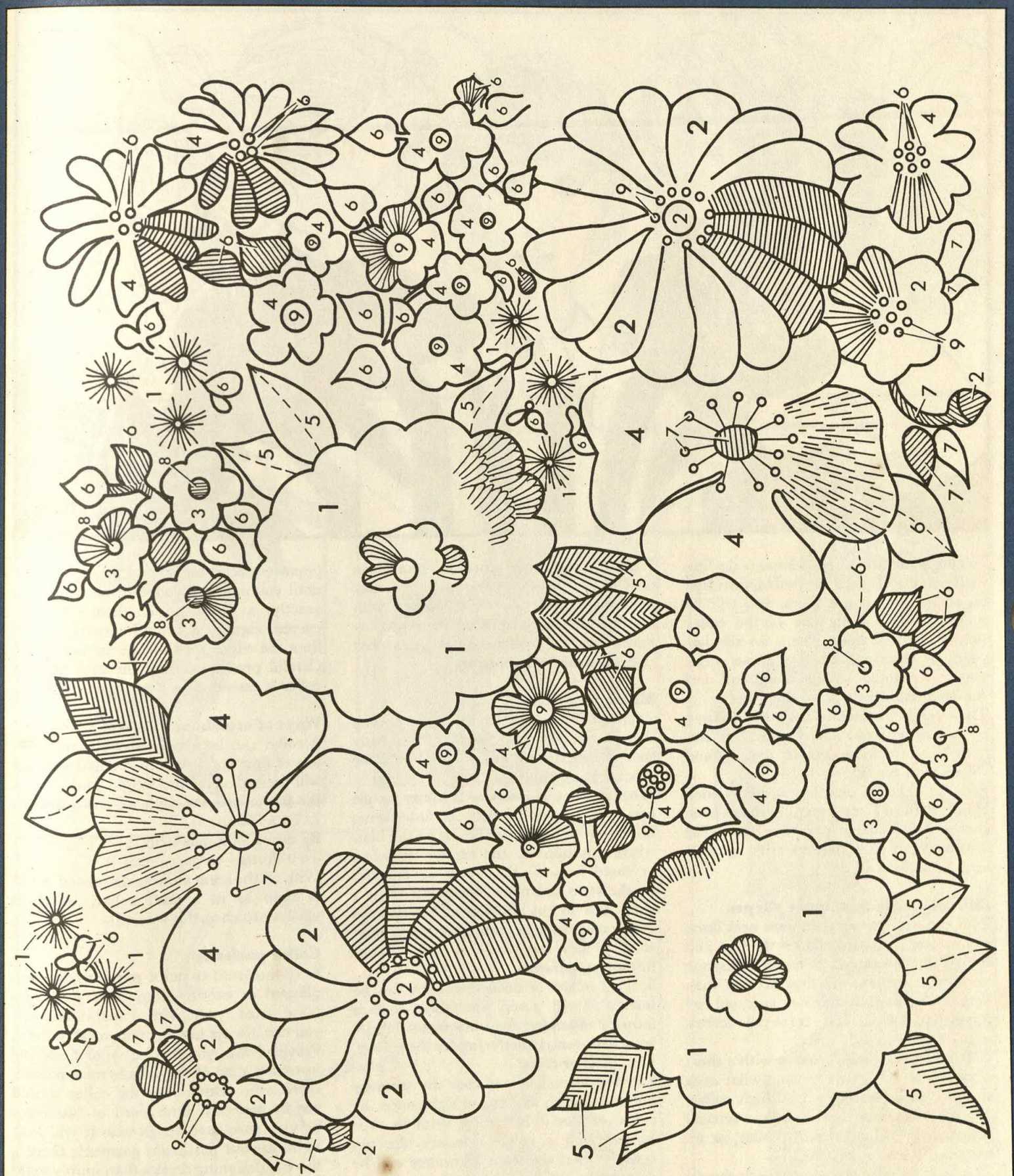
Stitchery pattern/flower handbag

The lively design of this summer handbag worked on white, coarse, even weave linen is emphasized with clear, bright colours. The flowers are worked without shading in stranded cotton and crewel wool using a small but varied range of stitches. Choose a lining fabric to match one of the flower colours. The instructions given here suggest working the design on both back and front of the bag, but the back could be left plain equally well.

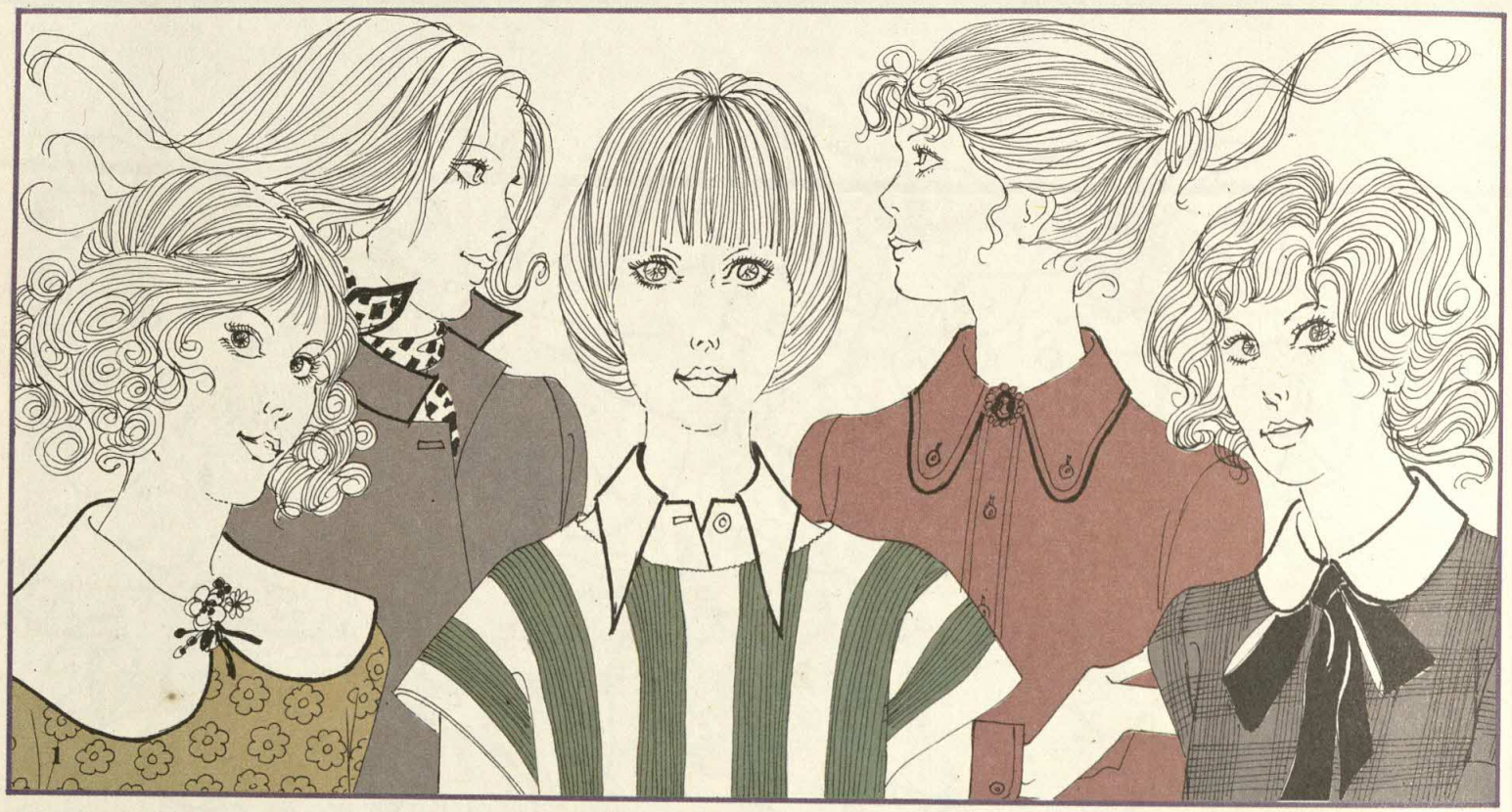
To make the handbag, which measures 10 inches by 10½ inches, you will need the following:
White even weave linen, two pieces 12 inches by 12 inches
Lining, two pieces, 12 inches by 12 inches
Non-woven interfacing fabric, two pieces, 12 inches by 12 inches
Sewing cotton, white
Handbag frame, 10 inches wide
Anchor Stranded Cotton, three skeins of **1**, eight skeins of **4**, and one of each of the remainder
1. 011 geranium; **4.** 0303 gorse yellow; **7.** 0349 chestnut; **8.** 0289 canary yellow; **9.** 0403 black. Appleton's Crewel Wool, two skeins of **2** and **6** and one of **3** and **5.** **2.** 804 fuchsia; **3.** 566 sky blue; **5.** 405 sea green; **6.** 545 early English green
Crewel needle No.5
Sharps needle

Working the design
Mark the centre of the pieces of linen fabric. Transfer the design to the fabric using the tissue paper method. The shading on the trace design indicates the type and direction of the stitches. For the most satisfactory result, work the looped, buttonhole stitches without a frame and the flat, satin stitches in a frame.
With six strands of thread work the small flowers, geranium, colour 1 with straight stitches and finish at the centre with a French knot. Six strands of thread are used for the two brick stitch flowers (gorse yellow, colour 4). Use two strands of crewel wool and three strands of cotton for other parts of the design.

Making up
Press the finished embroidery. Interline with the interfacing fabric and join the back and front of the bag, leaving the top open. Make a hem at the top edges to fit the rods. Cut, make up and fit the lining. Slip stitch in position.



Design in dressmaking/collars



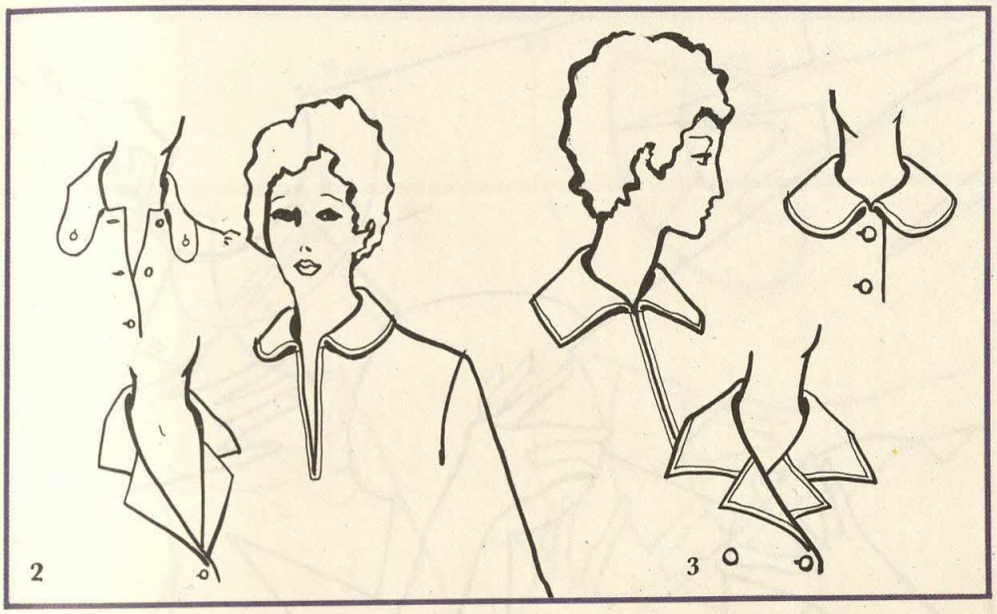
1. This is the first of two chapters dealing with collars. After a preliminary section on collars and figure types, you will be shown how to draft any of the collar shapes featured here. Then, on the last page, are trace patterns for various collar shapes for those who still do not feel confident enough to draw their own.
The second chapter will cover the drafting of collars with a stand, collars on low neck lines, including sailor collars, and collars with revers.
For the sake of simplicity the Golden Hands Pattern Pack dress pattern has been chosen as a starting point for the collar drafting, but any pattern with a plain high neck line will do.

Collars, necks and figure shapes
Even more effectively than most neck lines, collars can frame and flatter the face and if carefully chosen can do much to disguise necks and proportions that are less than perfect. A collarless style can look and feel somewhat bleak, and certainly reveals every flaw.
2. It is obvious that a woman with a short neck would be unwise to hide what neck she does have behind a big, high collar. The attention must be drawn in a vertical direction by a long narrow collar, or an extended opening, maybe.
3. A woman with too long a neck should always go for big, bulky or wide collars, making sure that she chooses styles which cut across that length horizontally.
4. Women with big busts and small hips tend to look overpowering and top-heavy in large collars (a), while women with big hips should balance up their proportions with big collars—small ones look rather lost and self-effacing (b).

Making a collar
A collar that does not set well, or one that is not perfectly finished, can truly spoil the look of an outfit. Here are some general basic points:
A collar must be interfaced. Many people find the iron-on variety of interfacing the easiest to use. It can be cut on the bias, where appropriate, and can be stretched or eased in with the fabric as dictated by the style and cut of the collar. It is a good idea to cut and fuse all interfacings at the same time as cutting out a garment so that they are ready to sew without further preparation.
5. The collars of delicate fabrics can be interfaced with a very fine fabric, such as lawn or organdie; for transparent fabrics try a flesh-toned interfacing for the collars, tabs, belts or cuffs.
Stitch it in such a way that the turnings are underneath and out of sight once the collar or detail is turned through. For instance, on a collar interface the top collar so that the seam allowance will be covered by the interfacing when turned.
6. The outside edge and any top-stitching must be smooth and perfect. If your dressmaking is not yet up to standard practice machining on odd pieces of fabric until you are sure you can machine lines exactly as you want them—straight, curved, zigzagged, round corners, $\frac{1}{2}$ inch from the edge, $\frac{5}{8}$ inch from the edge etc.
Careful pressing during the making of a collar is essential for a professional finish.

Ways of attaching a collar
A collar can be attached to a garment in one of four ways. Which method you use will depend upon the weight and bulk of the fabric and the style of the garment.
7. To a facing (a).
By means of a bias strip (b).
To a lining—or part-lining (c).
With all the seam allowances turned in out of sight as in a shirt collar, which is always attached this way (d).

Collar patterns
8. If you want to cut a particularly complicated or exotic collar, or if you don't quite trust your own capabilities yet, you can always use a commercial pattern. Provided that you first cut your neck line to match that of the commercial pattern there is no reason why the collar should not fit perfectly. One word of caution—be very sure that design-wise it will look right on your particular garment; there is more to designing dresses than simply making permutations of all possible variations of shape and detail without taking into account scale, fabric and general suitability.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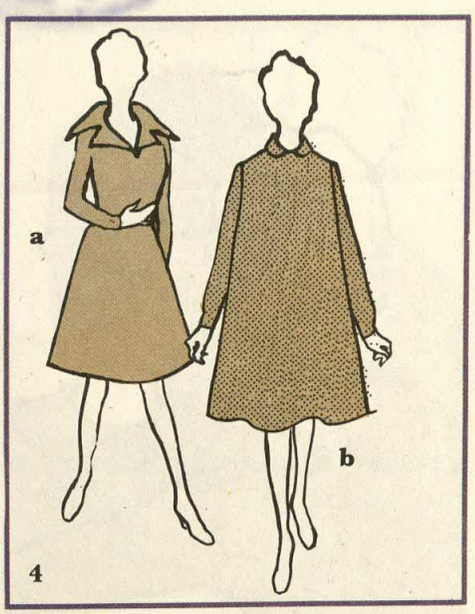
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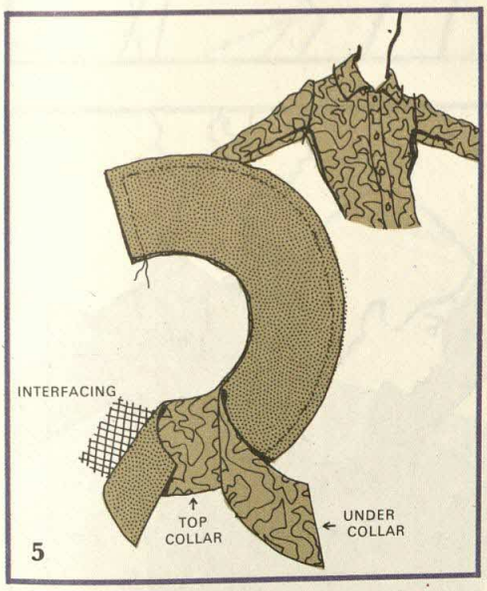
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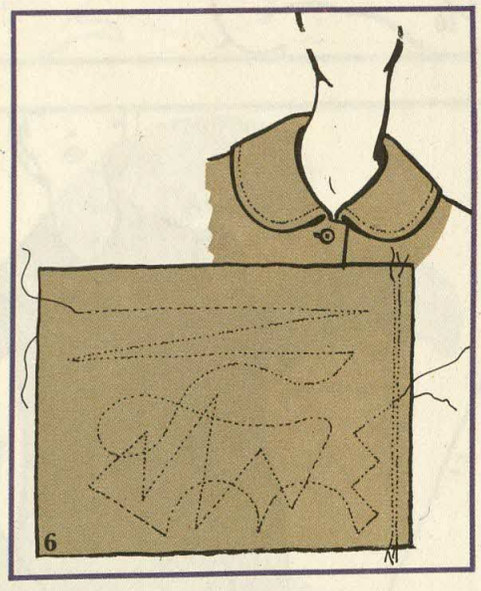
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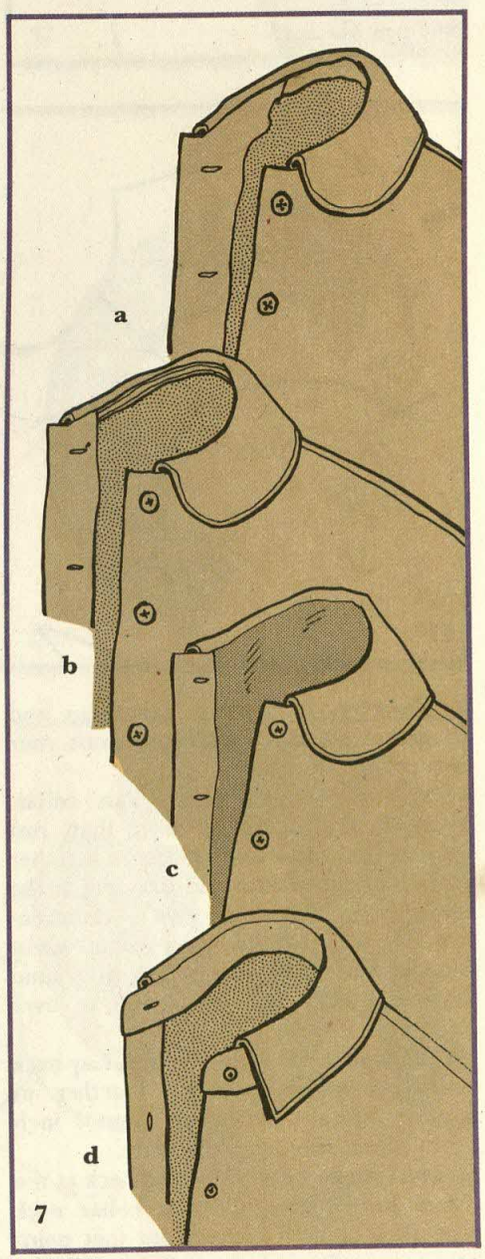
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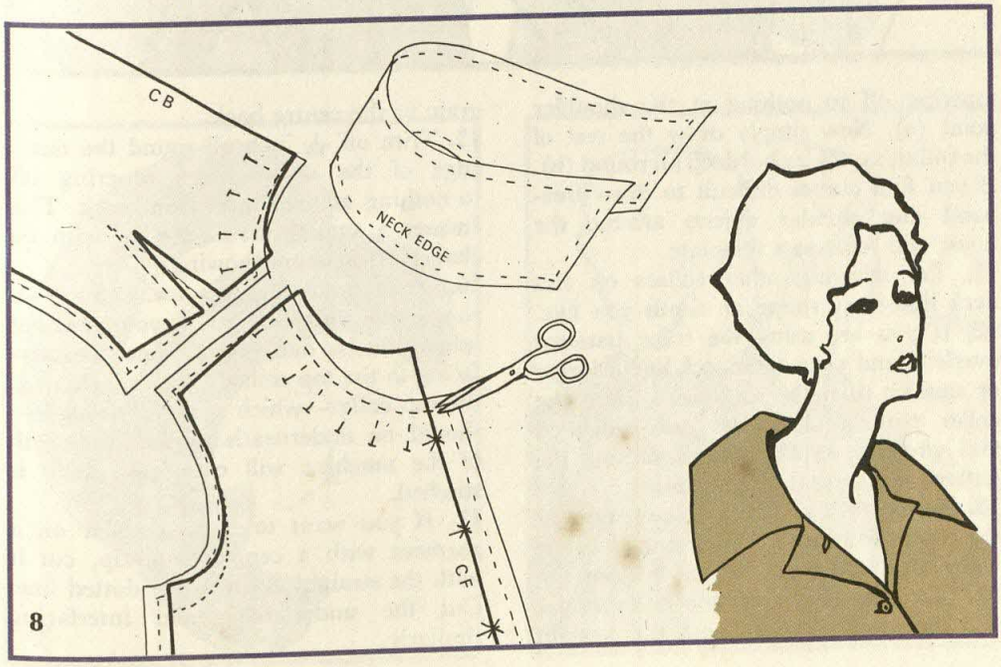
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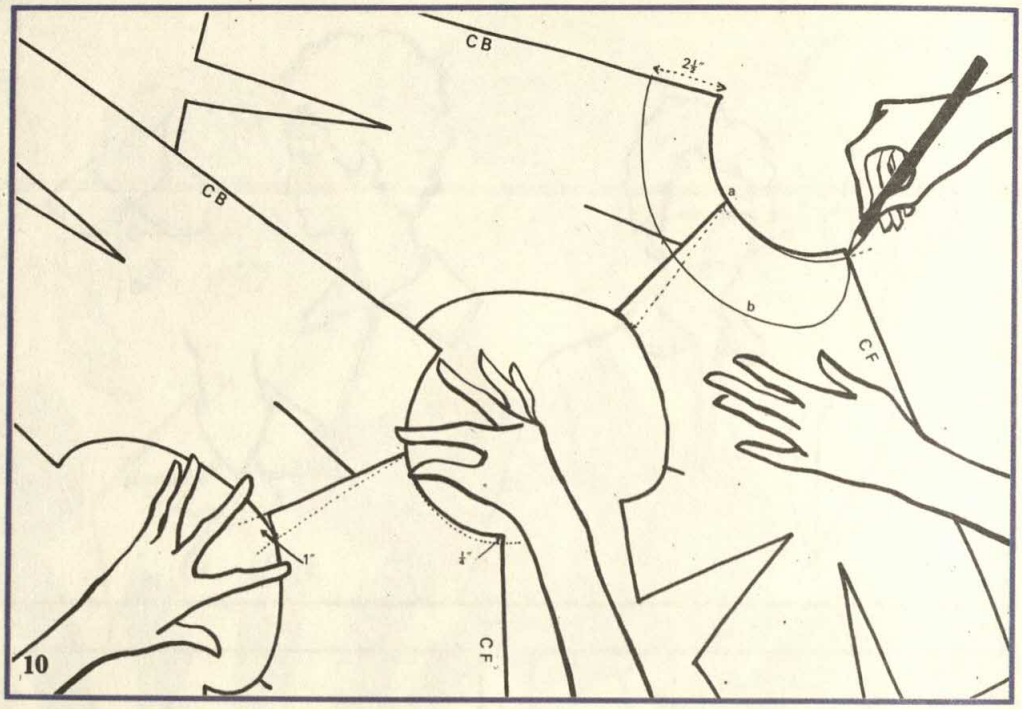

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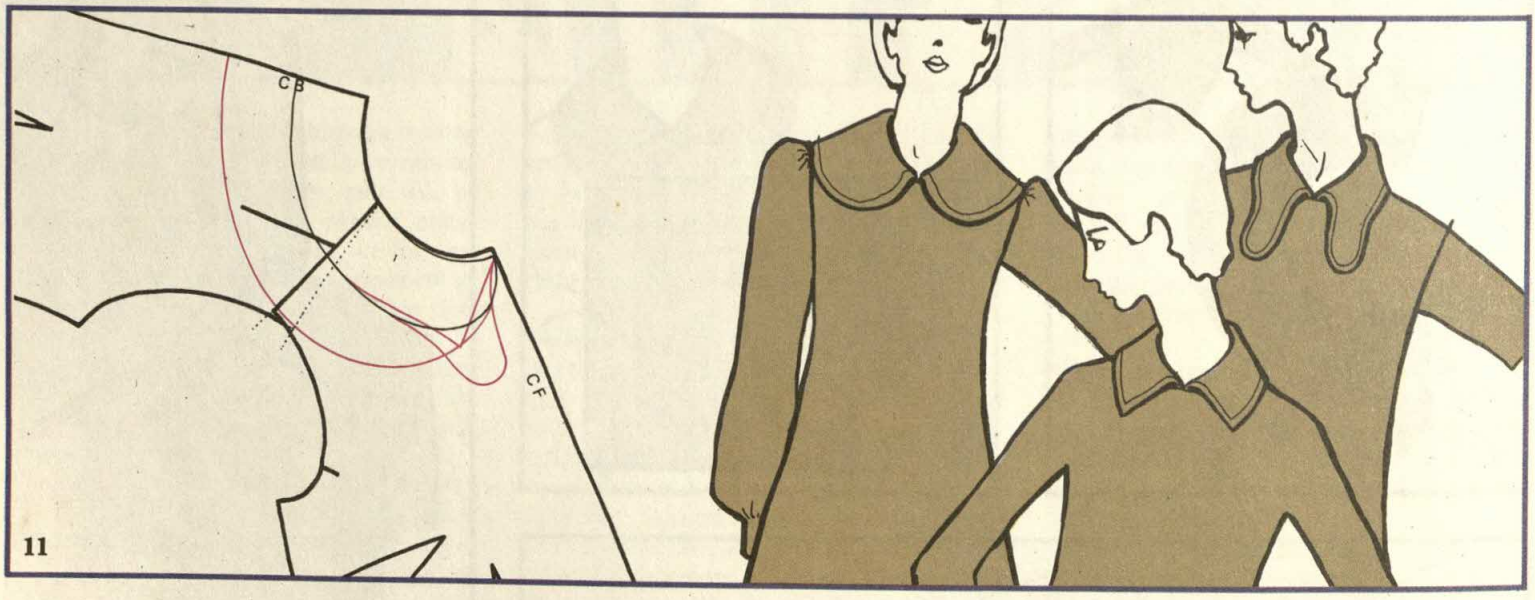

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9. However, it is much more fun and altogether more rewarding to draft your own collar patterns.

Let's start with a Peter Pan collar. There is a little more to it than just putting back and front patterns together at the shoulder seams and drawing in the collar shape. This would give an unattractive flat look with a wavy edge, whilst what you really want is a snug fit around the neck with the collar rolling over smoothly.

10. First close the shoulder dart. Lay back and front bodice patterns together at shoulder seam, overlapping them 1 inch at the outer, shoulder edge only.

Measure down $\frac{1}{4}$ inch from the neck at the centre front and draw your collar neck edge in a smooth curve from that point tapering off to nothing at the shoulder point (a). Now simply draw the rest of the collar, say $2\frac{1}{2}$ inches deep all round (b). If you find curves difficult to draw free-hand any circular objects around the house will serve as a template.

11. Try drawing other collars on this neck line—any shape or depth you like.

12. If you are using the trace patterns overleaf, and your dress neck line is larger or smaller than the size given, slash the collar pattern along the line indicated and spread or overlap the edges until the pattern measures the right size.

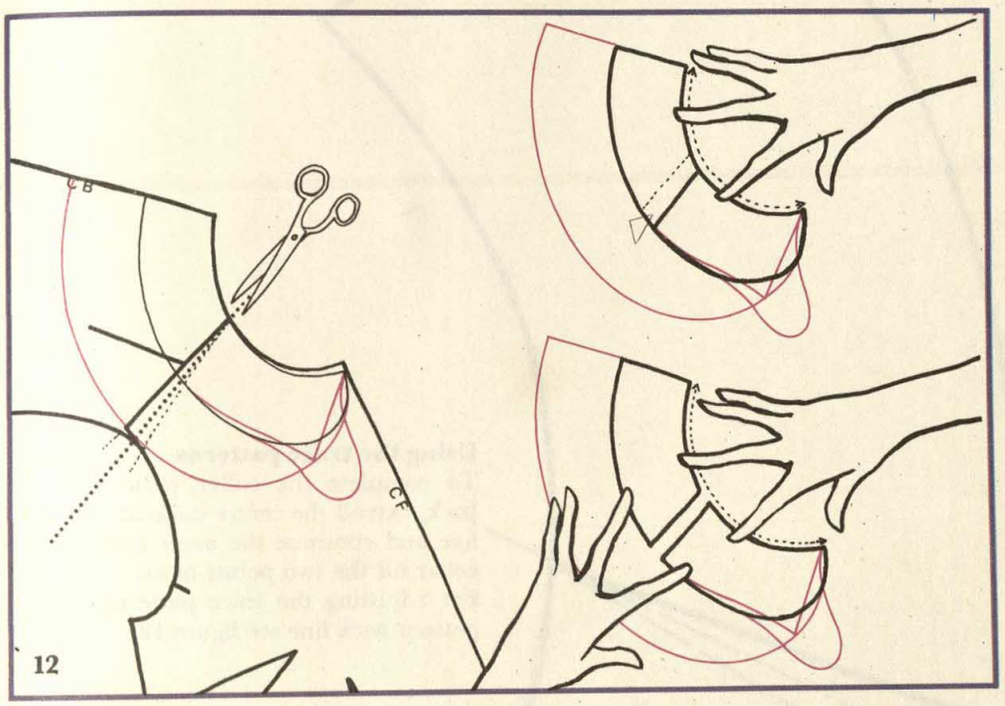
13. Notice that all these collars meet at the centre front and do not extend to the wrap edge on a garment that buttons.

14. Cut out the collar, the under-collar and the interfacing, all with the straight grain at the centre back.

15. Trim off $\frac{1}{16}$ inch all round the outer edge of the under-collar, tapering off to nothing at the centre front neck. This ensures a smoothly rolled edge with no chance of the seam showing.

16. Trim your turnings away from all round the interfacing. If you are not using a fusible one, herringbone the interfacing to the top collar. When machining, the top collar—which is slightly longer—should be underneath so that the teeth of the machine will ease it in as it is stitched.

17. If you want to have a collar on a garment with a centre back zip, cut it with the straight grain to the dotted line. Cut the under-collar and interfacing similarly.



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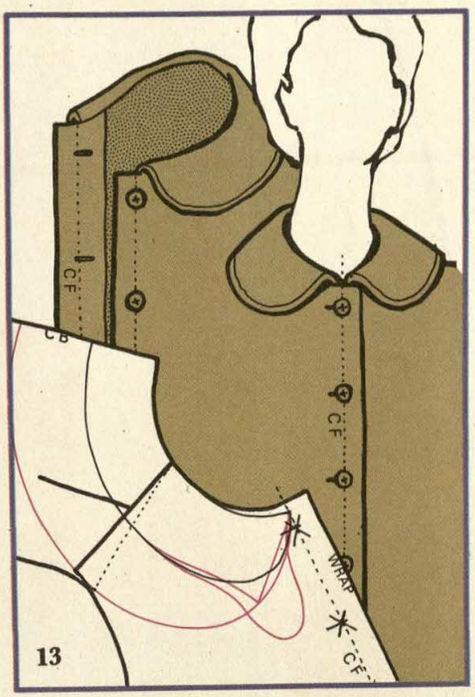

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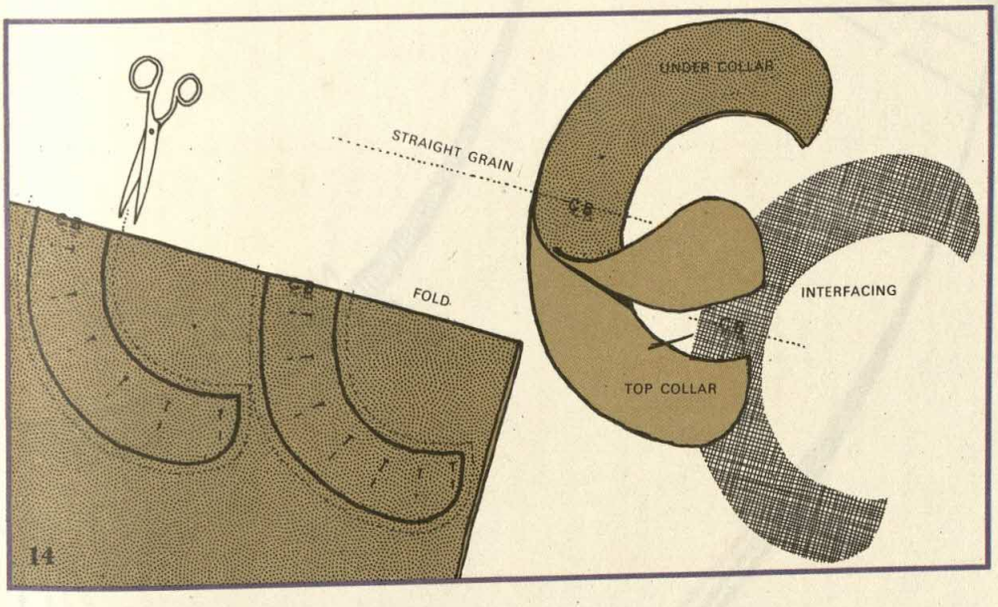

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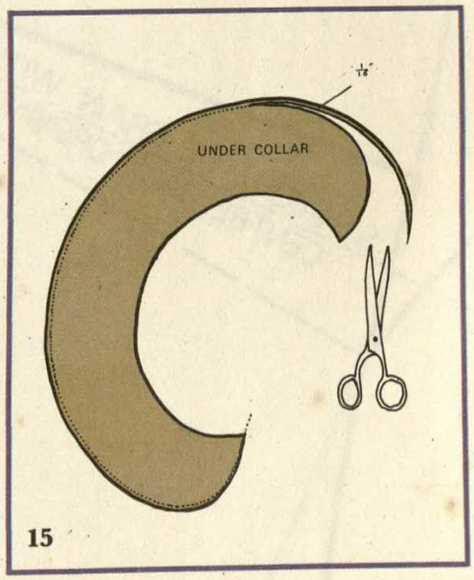

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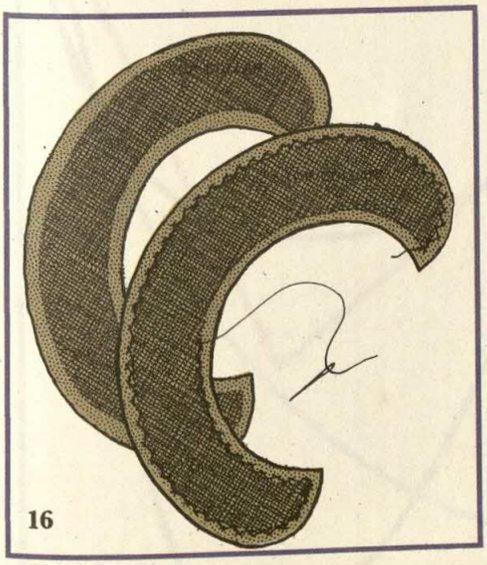
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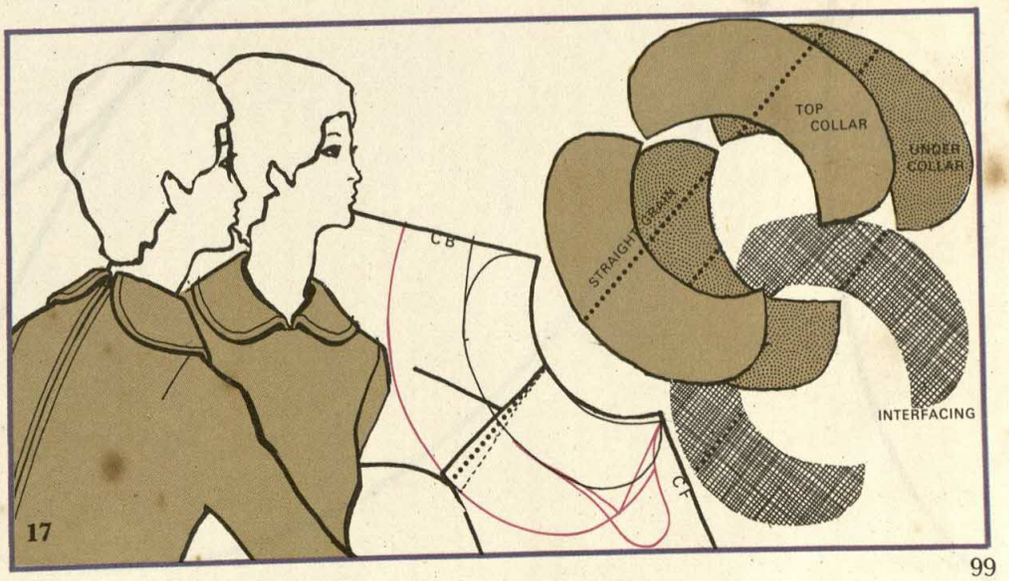

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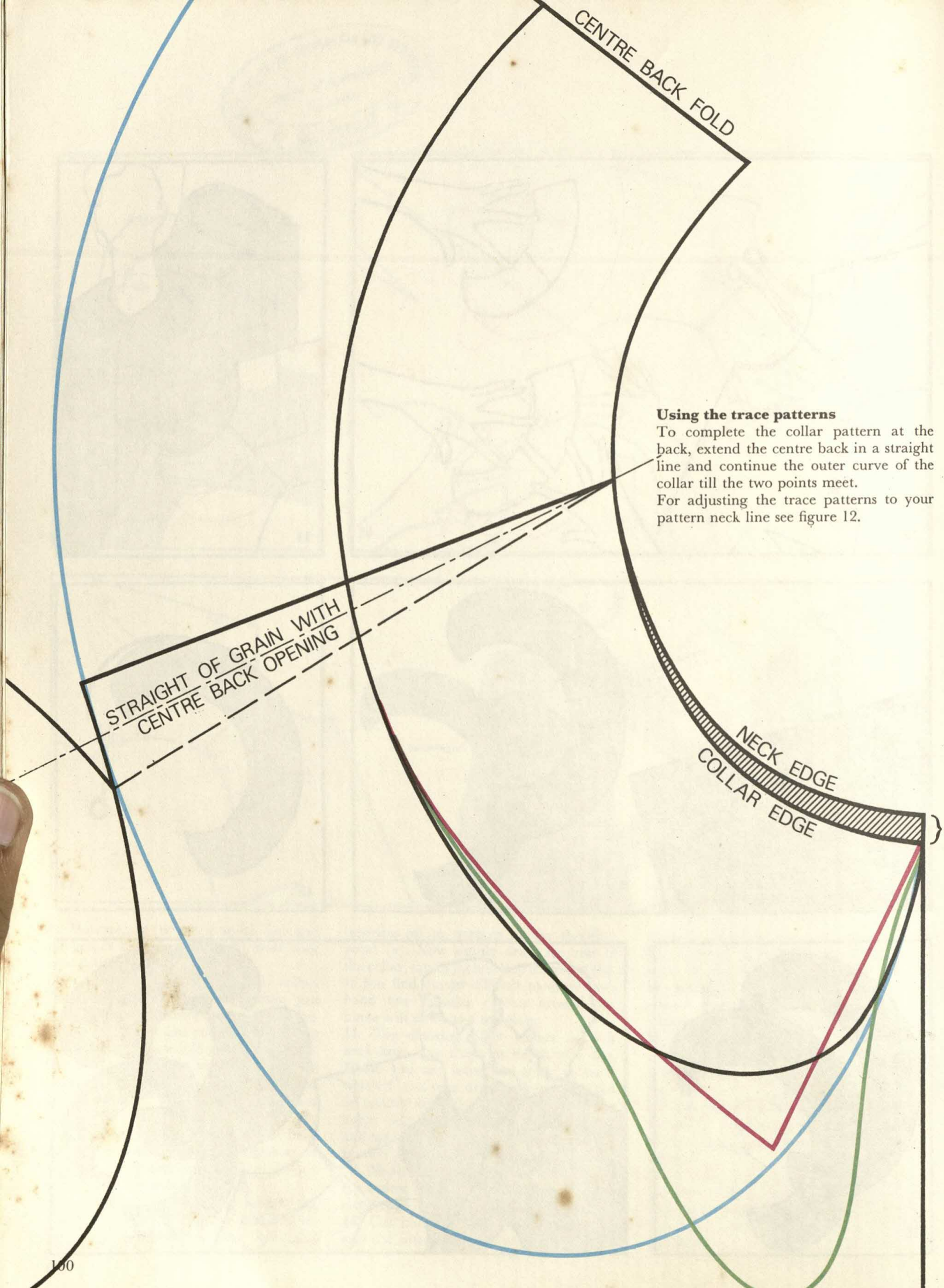

Using the trace patterns

To complete the collar pattern at the back, extend the centre back in a straight line and continue the outer curve of the collar till the two points meet.

For adjusting the trace patterns to your pattern neck line see figure 12.